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JULY, 1931



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New Extension Scholarships for study outside New York City will not be awarded for the season 1931-32, nor will applicants for Scholarships at the Institute of Musical Art be heard at these examinations.

The Fellowship examinations will be held in New York City during the week beginning September 28, 1931. Applications must reach the school before August 15, 1931.

For further information and details of requirements address

THE JUILLIARD GRADUATE SCHOOL
49 East 52 Street New York City

Edited by A. WALTER KRAMER

Founded in 1898 by JOHN C. FREUND

**RAVINIA GIVES
"WILLIAM TELL"
FOR FIRST TIME**

Rethberg, Martinelli and Danise Head Cast for Successful Open-Air Hearing of Rossini Opera — Gandolfi Makes Bow with Company — Hilda Burke Applauded in Debut as Substitute "Butterfly" — Second Act of "Lohengrin" Restored to Performance by Eckstein Forces

CHICAGO, July 10.—Sixteen opera performances, with but two repetitions, three symphonic programs, and two children's concerts, constituted the record of the first sixteen days of the twentieth season of the Ravinia Opera. Despite the crowded schedule and a prolonged heat wave, the standards, both individual and collective, of Louis Eckstein's hand-picked forces have never been more consistently maintained.

The season opened on June 20 with Rossini's "William Tell," which had never before been heard at Ravinia, and which had not been mounted in Chicago for well over a decade. The usual brilliant capacity audience attended and listened to the antiquated score with unexpected delight.

Singers Royally Welcomed

Ravinia has seldom witnessed a greater popular success. Giovanni Martinelli, Giuseppe Danise and Virgilio Lazzari, in the leading male roles, won high honors. Elisabeth Rethberg, in the comparatively short and none too grateful part of Mathilde, was welcomed back to Ravinia with the enthusiasm she never fails to engender. Alfredo Gandolfi left an agreeable impression in his debut as Melchthal, and the other roles were capably sung by Margery Maxwell, Ada Paggi, George Cehanovsky, Louis D'Angelo, Giuseppe Gavadore and Lodovico Oliviero. Gennaro Papi's exhilarating mastery of the music accounted for much of the evening's success.

Lucrezia Bori and Mario Chamlee made their re-entry in "Traviata" on the following night. Mario Basiola sang Germont, Père, with the other roles taken by Marek Windheim, Philine Falco, Louis D'Angelo, Paolo Ananian, George Cehanovsky and Louis Derman. Mr. Papi conducted.

Newcomer Wins Applause

The indisposition of Mme. Rethberg necessitated her withdrawal from the cast of "Madame Butterfly" on June 22, and gave to Hilda Burke, young Civic Opera soprano, the opportunity to step into the breach and win deserved glory. With nothing more than a piano rehearsal late on the afternoon of performance, Miss Burke assumed the try-

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Warwick Brookes, Manchester

Sir Hamilton Harty Makes His Hollywood Bowl Debut as the Second of the Season's Conductors

**HAIL DAMROSCH IN
HOLLYWOOD BOWL**

Tenth Season of Outdoor Concerts Opened by Veteran Leader

LOS ANGELES, July 10.—For the tenth time since California's famous Bowl was hewn from Hollywood hill-sides, music worked its magic spell on an opening night audience of many thousands who began their regular trek up Pepper Tree Lane on the night of July 7. Having scoured Europe and America for conductors, the management this season hit upon the happy idea of inviting Walter Damrosch, dean of American leaders, to open the current series.

The program included the Overture to "Le Roi d'Ys" by Lalo and César Franck's Symphony for the first half, followed by a Bach Air, a "Moment Musical" by Schubert, "St. Francis Preaching to the Birds" by Liszt, the Adagio for strings by Lekeu, and the Strauss Waltz, "Roses from the South."

Leader Is Given Ovation

Mr. Damrosch was immediately in complete command of his forces and was the recipient of a mighty ovation at the close of the symphony. The shorter numbers were delightfully done, with grace and delicacy. The personnel of the orchestra is practically the same as that of the Philharmonic, with Sylvain Noack as concertmaster.

Under the business-like management of Glenn M. Tindall, this season promises to be one of the most interesting in recent years. Succeeding Mr. Damrosch, Sir Hamilton Harty will make his bow in the Bowl. Calmon Luboviski, violinist, was listed as the first soloist. The ticket sale has been eminently successful, and hundreds have been added to the list of patrons.

HAL DAVISSON CRAIN

**FEDERATED CLUBS IN COAST BIENNIAL
URGE BETTER MUSIC IN COLLEGES**

By HELENA MUNN REDEWILL

SAN FRANCISCO, July 10.—The seventeenth biennial of the National Federation of Music Clubs, which convened at the Palace Hotel, from June 20 to 29, brought out the largest voting registration of any convention thus far held by this organization. The

presence of 265 voters, as many alternates, more than 1000 registered members, and some 3000 additional visitors proved that business depression and West Coast remoteness were no deterrents to music enthusiasts.

The City by the Golden Gate opened its hospitable arms to an influx of visitors from all sections of the country. There was no stinting in the welcome. The Governor of California, James Rolph, Jr., the Mayor of San Francisco, Angelo Rossi, the Board of Supervisors and the Citizens' Committee showed the warm spirit for which the West is noted, in support of the indefatigable convention chairman, Lillian Birmingham.

The following officers were re-elected on the final day of the convention: Mrs. Elmer James Ottaway, Port Huron, Mich., president; Mrs. J. A. Jardine, Fargo, N. D., first vice-president; Mrs. Grace W. Mabey, Los Angeles, second vice-president; Julia E. Noyes, Portland, Me., third vice-president, and Mrs. T. C. Donovan, Pittsburgh, treasurer. Mrs. Henry Schurman, Indianapolis, was elected recording secretary.

The next biennial will be held in Minneapolis. Mrs. Edgar Stillman Kelley, to whose excellent work much of the success of the convention was due, will again be national chairman of the program committee.

From the moment the convention opened on Saturday morning, June 20, to the closing program at the Bohemian Grove, on June 29, the fair-weather gods smiled benignly.

Stress Educational Plan

As for the purposes of the Federation, an encouraging note of progress toward ideals was constantly manifest. In particular, the educational plan was stressed again in its aim of inducing the universities of this country to give music a definite and an important place in curricula.

The national president, Mrs. Elmer James Ottaway, at the opening session, reported that the Federation had laid a definite plan before the American Association of College Presidents to include musical courses for students who are not music majors, as well as to bring music into an equally important place with science and literature in the liberal arts departments.

Convention Formally Opened

The convention was formally opened in the Civic Auditorium on Saturday evening, June 20, with a pageant of States entering to Elgar's "Pomp and Circumstance," conducted by Gaetano Merola, director of the San Francisco and Los Angeles Opera Associations. The massed chorus and delegates, with orchestra conducted by Wallace Sabin, assisted by Uda Waldrop, organist, and Mrs. Mabel Redfield, pianist, sang "Unfold Ye Portals" in a most inspiring manner. Then followed the invocation by Archbishop Hanna, official greetings by Lillian Birmingham, local convention chairman, and by State, civic and citizens' representatives;

(Continued on page 5)



Cosmo

Adolph Lewisohn, Honorary Chairman of the Stadium Concerts (Right) Welcomes Willem van Hoogstraten, Who Led the Opening Program

**OPEN FOURTEENTH
SERIES AT STADIUM**

Throng Applauds Lewisohn and van Hoogstraten at First Concert

A mammoth audience crowded the Lewisohn Stadium on Tuesday evening, July 7, for the opening concert of the fourteenth season of Stadium Concerts. Willem van Hoogstraten began his tenth year as its conductor with Wagner's "Flying Dutchman" Overture, followed by Strauss's "Don Juan" and the Respighi scoring of Bach's Passacaglia and Fugue in C Minor.

There was much enthusiasm after the Wagner and Bach. After the intermission, Mr. van Hoogstraten introduced Adolph Lewisohn, who made his annual address. On his entrance the entire audience applauded him and rose to greet him.

The second part of the program, Beethoven's Fifth Symphony, was threatened in the second movement by rain, which was, however, not sufficient to discontinue activities.

Many prominent musicians and music lovers were present, among them Mr. Lewisohn's one hundred guests, to whom, prior to the concert, he had been host at a dinner at the Claremont.

A.

(Continued on page 20)

"BARTERED BRIDE" OPENS ZOO SERIES

"Mignon" Shares Initial Week of Opera in Cincinnati

CINCINNATI, July 10.—Cincinnati's summer musical season was formally ushered in when the Zoo Opera Company presented Smetana's "The Bartered Bride" on June 15. The opera had not been given here since before the war and was new to the Zoo company, so that more than passing interest attached to its presentation.

Under the baton of Isaac Van Grove the work was given a captivating performance. In fact, it was one of the best things that the company has done. Herbert Gould as Kezal and Albert Mahler as Wenzel carried off first honors. Myrna Sharlow, of the Metropolitan Opera, as Marie and Forrest Lamont as Hans both gave beautiful performances. Elmar Becker as Springer kept the audience in uproarious laughter during the festival scene. Others in the cast were Constance Eberhart, Lydia Dozier, Leonard Treash, Ezra Hoffman, Francis DeLoe and Charles Dobson.

Paul Bachelor and the members of the ballet acquitted themselves most satisfactorily in their several scenes. The chorus was excellent throughout the evening. Under Mr. Van Grove's direction, the orchestra played the score extremely well.

Coe Glade in "Mignon"

The second performance of the week was "Mignon," with Coe Glade, of the Chicago Civic Opera, as a vivid and compelling heroine. Vocally she was magnificent. Josephine Lucchese was the charming Philine. Italo Picchi was superb as Lothario. Edward Molitore was an excellent Wilhelm.

The second week brought "Aida" and "Traviata" as the double bill. Neither opera has ever been better done at the Zoo. "Aida" had in the cast Miss Sharlow as Aida, Mr. Lamont as Rhadames, Miss Glade as Amneris, Giuseppe Martino-Rossi as Amonasro, Mr. Picchi as the High Priest and Mr. Gould as the King. Miss Glade's Amneris is one of her most original and theatrically effective creations, and had not heretofore been seen here.

"Traviata" Is Attractive

"Traviata" was exquisitely played and sung. Both Miss Lucchese as Violetta and Molitore as Alfredo were in unusually fine voice, and their acting was more than satisfying. Joseph Royer, Natale Cervi, Constance Eberhart and Albert Mahler aided materially in the success of the performance.

SAMUEL T. WILSON

"Wozzeck" to Be Given in New York

PHILADELPHIA, July 10.—The Philadelphia Grand Opera Company, in addition to repeating Berg's "Wozzeck" in this city on Nov. 19, will give the first performance of this work in New York on Nov. 26. The performance will be sung in the Metropolitan Opera House, with Leopold Stokowski conducting the special event.

Receive Doctor of Music Degrees



Kubey-Rembrandt

Olga Samaroff, Who Received the Honorary Degree of Doctor of Music from the University of Pennsylvania

PHILADELPHIA, July 10.—The University of Pennsylvania conferred the honorary degree of Doctor of Music on Olga Samaroff, pianist, lecturer and writer, at the commencement exercises on June 17. Sonia Stokowski, Mme. Samaroff's daughter by her marriage with Leopold Stokowski, was in the audience. It is 100 years since Mme. Samaroff's great-grandfather, Eugene Palmer, received his degree of Doctor of Medicine from the same institution.

Mme. Samaroff, who was music critic on the New York *Evening Post* for two years, is now a faculty member of the Juilliard Graduate School in New York, and of the Philadelphia Conservatory of Music. She was recently appointed director of the Juilliard Foundation extension work.

Recent appearances of Mme. Samaroff have included lectures in many cities of the United States. She is secretary of the Schubert Memorial, Inc., and in this office has been instrumental in forwarding the careers of numerous young artists.

TOSCANINI IN BAYREUTH

Wagner Family Provides Quarters for Him at Wahnfried

BAYREUTH, July 10.—Following a quiet stay at St. Moritz, during which he maintained with his wife and daughter the strictest privacy, Arturo Toscanini came to Bayreuth in time to begin rehearsals on June 25 for the festival, which will open on July 21 with "Tannhäuser" under his baton. He will, however, not be able to conduct the concert scheduled for the Salzburg Festival.

The Wagner family has placed at the conductor's disposal quarters in the Villa Wahnfried, in order that he may be secure against unwelcome interruptions.

Toscanini sent greetings on June 16 from Switzerland by wire to Wilhelm Furtwängler, who this year will conduct "Tristan" for the first time. His message, in English, was as follows:

"Before you begin your first rehearsal in Bayreuth, I feel a warm impulse to send my friendly greetings to you and my best regards to the gentlemen of the orchestra."

The cast for "Tristan," recently announced, will be as follows: Tristan,



Arthur Judson, Upon Whom Denison University in Granville Has Conferred the Honorary Degree of Doctor of Music

GRANVILLE, OHIO, July 10.—Arthur Judson, president of the Columbia Concerts Corporation, and personal manager of the New York Philharmonic-Symphony and Philadelphia orchestras, received the honorary degree of Doctor of Music from Denison University in June. Mr. Judson was dean of the university's Conservatory of Music from 1900 to 1907.

Born in Dayton, Mr. Judson studied music under Max Bendix and Leopold Lichtenberg. He played in orchestras as a violinist, and conducted an orchestra at Ocean Grove. For seven years he was associated with MUSICAL AMERICA, first as a member of the editorial staff and later as advertising manager.

He became manager of the Philadelphia Orchestra in 1915, and organized his own bureau, Concert Management Arthur Judson. This year his organization became a division of the Columbia Concerts Corporation. He is manager of the Stadium Concerts in New York, and of the Philadelphia Summer Concerts.

Lauritz Melchior and Gotthelf Pistor; Isolde, Nanny Larsen-Todsen; King Marke, Josef Manowarda; Kurwenal, Rudolf Bockelmann; Brangäne, Anny Helm; and in other roles, Joachim Sattler, Friedrich Schröder, Gustaf Rödin and Franz Meyer.

The casts for the two "Ring" cycles, to be given under Karl Elmendorff's baton, from July 25 to 30 and August 11 to 15, are as follows:

Wotan and Wanderer, Friedrich Schorr and Rudolf Bockelmann; Donner, Georg von Tschurtschenthaler; Froh, Joachim Sattler; Loge, Fritz Wolff; Alberich, Eduard Habich; Mime, Erich Zimmermann; Fasolt and Hagen, Wilhelm Patsche; Fafner, Carl Braun; Fricka and Waltraute, Karin Branzell; Freia and Gutrun, Rosalind von Schirach; Erda and First Norn, Enid Szantho; Woglinde and Third Norn, Ingeborg Holmgren; Wellgunde, Hildegard Weigel; Flosshilde and Second Norn, Charlotte Mueller; Siegmund, Lauritz Melchior or Gunnar Graarud; Hunding, Ivar Andersen; Sieglinde, Maria Müller; Brunnhilde, Nanny Larsen-Todsen; Siegfried, Gotthelf Pistor; Forest Bird, Erna Berger; Gunther, Gerhard Huesch.

Max Lorenz to Sing Title Role in "Schwanda" at Metropolitan

The title role in the Metropolitan Opera's first novelty of the season, "Schwanda, the Bagpipe-Player," by Weinberger, will be sung by Max Lorenz, the new tenor from the Dresden Opera. His Wagnerian repertoire for next season will include the roles of Siegfried and Siegmund.

CHICAGO OPERA HAS \$1,079,473 DEFICIT

Heaviest Loss in Company's History Is Shown in Annual Statement

CHICAGO, July 10.—The largest deficit in the history of the Chicago Civic Opera Company, \$1,079,473 for 89 performances during thirteen weeks, was revealed in the annual statement, issued recently.

The loss on the season was estimated as one-third greater than the amount pledged by guarantors. Only once before had the company approximated so great a deficit in the last season of the old Chicago Opera Company, directed by Mary Garden.

Foundation Gave Assistance

The difference between the deficit and the amounts subscribed by guarantors, the report says, was made up by advances from the Chicago Music Foundation.

Herbert Witherspoon, newly appointed artistic director of the Chicago Civic Opera, sailed on July 7, on his first trip to Europe on behalf of the company. Mr. Witherspoon plans to visit the music festivals at Bayreuth, Munich and Salzburg, and to hear artists in Paris, Berlin, Milan and other European music centers. He will be away from Chicago until the first of September.

"Although repertoire and singers had been largely decided upon before I took office," said Mr. Witherspoon, "I still hope to be able to make interesting additions to both for the coming season."

A Distinguished Personnel

The 1931-1932 season will open on Nov. 2. The roster of the company is not fully made up, but it is certain that the following principal artists will appear:

Sopranos: Lotte Lehmann, Frida Leider, Mary McCormic, Claudia Muzio, Rosa Raisa, Maria Rajdl, Margherita Salvi, Conchita Supervia (new).

Contraltos: Maria Claessens, Coe Glade, Maria Olaszewska, Sonia Sharnova, Cyrena Van Gordon.

Tenors: Paul Althouse, Oscar Colcaire, Antonio Cortis, Charles Hackett, René Maison, Charles Marshall, Tito Schipa.

Baritones: Rudolf Bockelmann, Cesare Formichi, Eduard Habich, Hans Hermann Nissen, Giacomo Rimini, Robert Ringling, John Charles Thomas, Vanni-Marcoux.

Basses: Chase Baromeo, Edouard Cotreuil, Alexander Kipnis, Virgilio Lazzari.

The conductors will be Emil Cooper, Charles Lauwers, Roberto Moranzoni, Egon Pollak, Frank St. Leger, and Isaac Van Grove. Dr. Otto Erhardt has been re-engaged as stage director.

Tetrazzini to Return Next Season for "Farewell" Tour

Confirmation of the report that Luisa Tetrazzini would return to America next season for a "farewell" tour was contained in an announcement made last week by R. E. Johnston, New York concert manager. Mme. Tetrazzini will give her first concert in New York about the middle of October.

The noted coloratura soprano, who last appeared in this country in 1920, emerged from retirement last winter to take part in a charity concert at the Teatro Verdi in Florence.

Writes Opera on Zola Novel

The German composer Manfred Gurlitt is working on an opera, the libretto of which is based on Zola's novel, "Nana."

American Music Stressed in Federation Biennial

(Continued from page 3)

words of welcome from Mrs. Abbie N. Jamison, Southern Pacific District, and Mrs. Horatio Stoll, California State president; greetings from Mrs. Stillman Kelley, and a response from Mrs. Ottaway, who stressed the threefold purpose of the Federation—appreciation of good music and musicians by the public-at-large, development of the talented amateur, and encouragement of the best possible music in the home.

The Federation Prize Chorus, "Spring in Heaven," by Frances McCollin, Philadelphia, a setting of a poem by Louise Driscoll, was given its premiere by the combined forces of the choral sections of the San Francisco Musical Club, Wednesday Morning Club (Oakland), Steindorf Club (Oakland), Business and Professional Women's Club and San Francisco Allied Arts Club. Wallace Sabin conducted.

Mishel Piastro and Edward Harris gave a first performance of the Sonata for violin and piano, No. 2, by Frederick Zech. Alice Gentle sang superbly the Cavatina from Gounod's "The Queen of Sheba," accompanied by Edward Harris. As a closing number, the entire forces of chorus and delegates sang the "Hallelujah Chorus" of Handel, with Alfred Hurtgen, formerly of the Dresden Opera, wielding the baton. It was a most auspicious opening for the week's program.

Damrosch Leads Hillsborough Concert

On Sunday many delegates and national officers proceeded to Hillsborough to the afternoon symphony concert given in the Woodland Theatre, under the auspices of the Philharmonic Society of San Mateo by the San Francisco Symphony, with the genial Walter Damrosch on the conductor's stand.

The program opened with Lalo's Overture to "Le Roi d'Ys," followed by the César Franck Symphony. Other numbers were an orchestral arrangement of "St. Francis Preaching to the Birds" by Liszt, an Adagio for strings by Lekeu, a Bach Air, Schubert's "Moment Musical" in F Minor and Johann Strauss's "Roses from the South." Beneath the ancient oaks the twitter of birds blended harmonically with the birds of "St. Francis," and Mr. Damrosch received an ovation.

In the evening the San Francisco Municipal Chorus and Orchestra, led by Dr. Hans Leschke, gave a superb performance of the Brahms Requiem in the Civic Auditorium, with Gertrude Weidemann, soprano, and Austin Mosher, baritone, as assisting soloists.

Officers' Reports Heard

On Monday morning, in the Gold Room of the Palace Hotel, the session was given over to officers' reports. The San Francisco Musical Club, with Mrs. Paul Westerveld as president, acted as hostess club for the first day.

Mrs. Ottaway, president, in her address and report, announced the proposal of the executive board for the formation of a national "Celebrities Committee" to which music clubs throughout the country might refer for recommendations of concert artists. Among other officers who gave reports were Mrs. J. A. Jardine, first vice-president; Mrs. Grace W. Mabey, second vice-president; Julia E. Noyes, third vice-president; Mrs. Amelia Donovan, treasurer; Mrs. Abbie L. Snoddy, recording secretary, and Margaret Haas, corresponding secretary.



Mrs. Elmer James Ottaway, Re-elected President of the National Federation of Music Clubs

The Verdi Musical Society sang "List! the Cherubic Host" by Gaul, assisted by Marie de Forest Emery, soprano, and Eugene Fulton, baritone. Franz Gottschalk conducted.

The American Music Department, Mrs. Charles Davis, chairman, conducted a symposium with reports from Mrs. Charles Cooper on "American Composers." Baroness von Klenner, president of the National Opera Club of New York, said that this organization will soon announce a prize of \$1,000 for a libretto, and later a prize for the music. Mrs. Helen Harrison Mills spoke on "International Reciprocity" and advocated an "International Musical Meet" where an interchange of ideas might be fostered.

Young Artists' Contests

The Young Artists' elimination contests, conducted on Saturday by Mrs. Harry Bacher of Ann Arbor and Mrs. Paul Westerveld had proved to the large audiences of listeners that much excellent talent was present to compete for the \$10,000 in prizes.

For the finals on Monday afternoon, the Tivoli Theatre was packed, and there was tense interest. Among the judges were Walter Damrosch, Mishel Piastro, Kathleen Parlow, Margaret Tilly and Nathan Abas. After six hours of trials and re-trials the following were announced as the winners:

Cello prize of \$500, Lillian Rehberg, New York. Violin prize of \$500, Samuel Thaviu, Wilmette, Ill., three-year Juilliard Scholarship pupil of Mischa Mischakoff, Chicago.

Organ prize of \$500, Ruth Spindler, Lawrence, Kan.

Piano prize of \$500, no first prize awarded. A \$250 conditional second prize was recommended for John Schaum, Milwaukee.

High voice prize of \$500 (female), Helen Stokes, Baltimore, scholarship pupil of George Castelle, Peabody Conservatory.

Low voice prize of \$500 (female), Louise Bernhardt, Melrose, Mass., pupil of Frank Bibb, winner of the Naumburg Foundation Prize, 1930.

High voice prize of \$1,000 (male), George Tinker, Providence, R. I.

Low voice prize of \$500 (male), Earl B. Lippy, Baltimore, pupil of Frank Bibb.

Opera voice prizes of \$1,000 each, Helen Stokes and George Tinker.

The Federation Banquet, on Monday evening, with Senator Shortridge as toastmaster, was a brilliant affair, taxing to capacity the Rose Room of the Palace Hotel. The young artist win-



Winners in the Young Artists' Contests of the National Federation of Music Clubs: Left to Right, Samuel Thaviu, Violin; Lillian Rehberg, Cello; George Tinker, Male High Voice and Opera Prizes; Louise Bernhardt, Female Low Voice; Earl Lippy, Male Low Voice, and Helen Stokes, Female High Voice and Opera Prizes

ners of the afternoon were awarded their prizes by Mrs. Ottaway. Immediately following each award the winner performed for the banquet guests, as well as for a radio audience over NBC air lanes. Telegraphic messages from Baltimore immediately added an extra \$100 to the \$500 purses of Helen Stokes and Earl Lippy, winners from that city. Mrs. Ottaway's challenge over the air: "The National Federation of Music Clubs has done its part for these young artists. What are you of the outside world going to do for them?" brought a prompt reply from the Matinée Musical Club of Philadelphia that all winners would be given engagements there next season.

Address Banquet Guests

There were brief talks from a long list of honor guests. Congresswoman Florence Kahn, Mrs. Lillian Birmingham and Mrs. Edgar Stillman Kelley were all most cordially received. Charles Wakefield Cadman, welcomed with a storm of applause, assured the young artists that the road to professional success is hard, but that real ability, combined with common sense and pluck, will win. Clinton Wunder, of the Hollywood Academy of Motion Picture Arts and Sciences, told listeners that Hollywood is sincere in constructive attempts to educate the public taste along better musical lines. The Schubert Choralists of Pasadena, under Mrs. Charles Blauvelt, founder-conductor, gave a program of excellent a cappella singing.

The toastmaster, Senator Shortridge, impressed by the constructive work of the Federation and by Mme. Olga Samaroff's plea that the organization be endowed to the extent of \$1,000,000, pledged his support to the plan of establishing a National Conservatory at Washington.

Plea for Intelligent Amateurs

The "Education Breakfast" on Tuesday, presided over by Mrs. Harry Bacher of Ann Arbor, Mich., was devoted to college and public school music, the latter subject being ably discussed in a report by Estelle Carpenter, director of music in the San Francisco schools.

The hostess club for the regular morning session, held in the Gold

Room, was the San Francisco Music Teachers' Association, Harriet Beecher Fish, president. An interesting report by Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., showed how many of the colleges fail to give students a broad foundation for understanding music, and urged that it be made an essential part of a college education.

Community Music Discussed

Gertrude Field, of the San Francisco Community School of Music, told of the musical training provided for talented, under-privileged children in this institution. Mrs. H. H. Peel gave a talk on National Music Week. Other speakers stressed the need of fewer prodigies, but more intelligent listeners; more musicians who perform for pleasure, fewer who perform for profit; and music by the people, rather than for the people.

The afternoon session at the Civic Auditorium included an address by Dr. Aurelia Henry Reinhart, president of Mills College, who said that the academic curriculum should encourage creative activity as well as receptivity to art.

Marguerite Melville Liszewska, pianist, of the Cincinnati Conservatory of Music, gave a half-hour program, playing works of Brahms, Debussy, Gaertner-Friedman and Rachmaninoff to the delight of a large audience.

The Morning Choral Club of San Diego, Louis Bangert, conductor, Bess Bangert, accompanist, sang a diversified group of classic and modern numbers. "The Groves of Shiraz" by Charles Wakefield Cadman, given with the composer at the piano, had to be repeated. A demonstration of teaching music appreciation by radio was presented by courtesy of the Standard Oil Company of California, with music by the Arion Trio: Josephine Holub, violin; Mary Avery, cello; and Joyce Barthelsson, piano.

Prize Symphonic Work Heard

In the evening the first concert of the summer series of the San Francisco Symphony was given complimentary to convention delegates, who sat in the entire middle section of the lower floor. It was indeed a festive

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GRUENBERG OPERA TO HAVE PREMIERE

Juilliard School Names Casts for November Production

John Erskine entertained a group of members of the press at tea on July 8 at the Juilliard School of Music and told them about the forthcoming production of the new fairy opera, "Jack and the Beanstalk," the libretto of which is his own, set to music by Louis Gruenberg.

The well-known tale has received deft treatment at Mr. Erskine's hands. The opera is in three acts and thirteen scenes. An examination of the piano-vocal score, kindly loaned to the editor of MUSICAL AMERICA by Mr. Erskine, reveals the fact that Mr. Gruenberg has succeeded in composing music that reflects the text in capital style, music both modern and tuneful, quite an achievement, to be sure.

The opera will be given its premiere by students of the Juilliard School of Music the first week of next November, under the baton of Albert Stoessel, in the auditorium of the school's new building.

The tentative cast, in which several roles will be performed alternately by those assigned to them, is as follows: Jack, Mary Catherine Akins and Alma Milstead; the Princess, Lelane Rivera and Ruby Mercer; the Mother, Marguerite Lester, Alma Micheli and Beatrice Hegt; the Giant, Raymond Middleton and J. Huehn; the Butcher, Karl Thomson; the Tanner, John Barr; the Locksmith, Willard Young; and the Cow, George Newton and Roderic Cross.

"PIRATES" REVIVED

Sullivan Opera Given in Series under Aborn's Direction

Gilbert and Sullivan's "The Pirates of Penzance" was the fifth revival given by the Civic Light Opera Company, under the direction of Milton Aborn, in the Erlanger Theatre on the evening of June 29.

The cast included Herbert Watrous as a capital pirate chief. Frank Moulan's diction in the role of Major General Stanley was a delight. Vivian Hart brought a winsome appeal to the part of Mabel. William Danforth showed a veteran command of style as Edward. Howard March sang manfully as Frederic. Others in the cast were Sano Marco, Frances Baviello, Georgina Dieter, Frances Moore and Anne Yago. The chorus acquitted itself creditably.

Louis Kroll again conducted an orchestra that strove to do justice to the elaborate Sullivan score. It is regrettable that signs of hasty preparation were at times evident, as is natural when works of such an exacting type must be prepared in a fortnight. M.

Daughter Born to Rosa Raisa and Giacomo Rimini

CHICAGO, July 8.—A daughter was born today in a local hospital to Rosa Raisa, soprano of the Chicago Civic Opera, who is the wife of Giacomo Rimini, baritone of the same organization. This is the first child of the well-known operatic couple.

Frederick S. Converse Is Named Dean of New England Conservatory



Purdy & Co.

Frederick Shepard Converse, American Composer, Chosen Dean of the Faculty of the New England Conservatory

BOSTON, July 10.—Frederick Shepard Converse, well-known American composer, has been elected dean of the faculty of the New England Conservatory of Music. He succeeds Wallace Goodrich, who on Jan. 1 became director, replacing the late George Whitefield Chadwick, resigned.

Mr. Converse, a graduate of Harvard in 1893, won the highest honors at the Munich Royal Academy of Music. He began his teaching at the New England Conservatory in 1898, as instructor in harmony. He returned to the Harvard music department from 1901-8. He was then elected a member of the board of trustees at the conservatory (later vice-president), and rejoined its faculty as professor of composition and theory. Many of Mr. Converse's pupils have competed successfully for the Endicott prizes in composition at the conservatory and for national awards.

Since the production of his first opera, "The Pipe of Desire," in Boston in 1906 (also given at the Metropolitan Opera House in 1910), Mr. Converse has written an impressive number of compositions in large and small forms.

W. J. P.

Chasins to Play His Piano Concerto with European Orchestras

Abram Chasins, American pianist-composer, sailed on July 11 on the St. Louis for Europe. He will play as soloist in his Piano Concerto with the Berlin and Vienna Philharmonic Orchestras, the Amsterdam Concertgebouw, the Leipzig Gewandhaus, the Rome Augusteo, the London B. B. C. Symphony, the Warsaw Philharmonic, and with symphony orchestras in Stockholm, Wiesbaden, Cologne and Cracow. He will also be heard in recital in many music centres of the Continent.

Pons Makes Debut in Buenos Aires

BUENOS AIRES, July 1.—Lily Pons's debut in South America, in the role of Lucia in the Colon Theatre, was an emphatic success. Enthusiasm after the Mad Scene reached a point unique in the records of the Colon, and critical comment was unfailingly complimentary.

Sailing Days Continue for Artists

EVERY day at this time of year is sailing day for one musician or another. Chiefly the path leads to Europe; but a number of celebrities have already come home again. Sir Hamilton Harty, who will conduct in California, was on the President Roosevelt, arriving June 19. Fitzhugh W. Haensel, of Haensel & Jones, New York concert managers, sailed from New York on the Reliance June 27. Ernest Hutcheson, dean of the Juilliard Graduate School, and Mrs. Hutcheson, returned on the Bremen from a short vacation spent in Berlin. Mr. Hutcheson's next important journey takes him to Chautauqua, to resume his duties as head of the piano department of the Chautauqua Institution and to appear as soloist with the orchestra.

Bruno Huhn, composer and vocal instructor, sailed on the Paris July 1 for the summer abroad. He will spend part of his vacation in France in the country near Fontainebleau and in Paris, and will then visit his two sisters, who live in England. He will return the end of August on the Adriatic. The Paris also counted among its passengers Maurice Chevalier and his wife, Yvonne Vallee, herself a stage and screen personage.

Dr. Russell Goes Abroad

Dr. Alexander Russell, head of the music department at Princeton University, and for many years associated with the musical activities of the Wanamaker stores in Philadelphia and New York, sailed, accompanied by Mrs. Russell, on the Bremen on June 30. Dr. Russell will be gone about a month. Also on the Bremen was Lee Shubert, theatrical producer. Julian Oliver was on the Ulua.

Annie Friedberg, concert manager, took passage on the New York, July 1, to visit Berlin, Vienna, Munich and Dresden. A short rest is on her program before she returns late in August. The list of the France, steaming away on June 17, bore the names of Berthold H. Neuer, vice-president of the William Knabe Co.; Mrs. Neuer; Dorothy Duckwitz, pianist, on her way to the American Conservatory at Fontainebleau; Mr. and Mrs. Mischa Elman; and Russell Snively Gilbert, author of "Common Sense Pipe Organ Drills" and "Singing Pedals."

HANSON RECEIVES OBERLAENDER TRUST AWARD

To Visit Germany for Promotion of Musical Good Will Between That Country and America

ROCHESTER, July 10.—Dr. Howard Hanson, director of the Eastman School of Music, is one of the recipients of the Oberlaender Trust awards given to outstanding workers for the promotion of good will between the United States and all German-speaking countries. These awards, offering opportunity for travel and study in Germany, are made for the first time this year.

The Oberlaender Trust is part of the Carl Schurz Memorial Foundation, Inc. It was founded by Gustav Oberlaender of Reading, Pa., for "the support of American citizens who are actively engaged in work that concerns the public welfare, such as editors and writers, public health workers, professors and students who are engaged in research work that is of special interest to the American people."

The Ile de France, sailing June 24, carried Hallie Stiles to France to fulfill an engagement at the Opéra-Comique in Paris. Jascha Heifetz and Florence Vidor (Mrs. Heifetz) took passage on the Pennsylvania on June 13. Leonard Lieblich went abroad on the Europa June 19. Paul Althouse sailed June 20 on the Oriente for Havana, on a combined vacation and concert tour. From Cuba he will go to Mexico before returning to the United States.

Witherspoon Is Passenger

Herbert Witherspoon, artistic director of the Chicago Civic Opera Company, sailed on the Europa on July 6. Also on board were Evelyn Herbert, soprano, and Dmitri Tiomkin, pianist.

Karl Krueger, conductor of the Seattle Symphony, and Mrs. Krueger arrived on the Republic on July 1. Mr. and Mrs. Krueger spent a few days in New York and then went West. Mr. Krueger will spend the remainder of his vacation in the country near Seattle.

Twenty-four boy students of American preparatory schools, members of school glee clubs, sailed on the Deutschland June 24 for a six weeks' tour of English and Scottish schools. The tour is being made under the direction of C. K. Taylor, head of the Educational Records Bureau.

Arriving in America

Willem van Hoogstraten, who is conducting the first three weeks of the New York Stadium concerts, Walther Kirchhoff and Richard Bonelli, arrived on the Europa on July 4. After singing on the Maxwell House Hour on July 23, Mr. Bonelli will drive to the Pacific Coast to appear as soloist in the Hollywood Bowl on Aug. 11 and 28. Arrivals on a previous trip of the Europa were Ossip Gabrilowitsch, Clara Clemens (Mrs. Gabrilowitsch), and Mrs. Leopold Stokowski, wife of the conductor. Alexander Smallens came on the Cleveland on June 19, and Olga Steeb on the Milwaukee on June 24.

Richard Czerwonky, violinist and composer, was a recent arrival on the St. Louis, and the radio stars, "The Revellers," consisting of F. Banta, Wilfred Glenn, Elliot Shaw, Lewis James and James Melton, arrived on the France on July 3.

William Maxwell Establishes Own Music Publishing Business

William Maxwell, for many years a member of the staff of G. Ricordi & Co., and well known in musical circles, has established his own music publishing business in the National City Bank Building at Forty-third Street and Madison Avenue. Mr. Maxwell is a brother of the late George Maxwell, with whom he was associated both at Ricordi's and prior to that at Boosey's. He opened his new office on May 12 and issued his first publication, a song entitled "Trampin'" by Edward H. Boatner on June 29.

Vivid Memories of Chopin Linger in Valldemosa

This is the first article in a series being written for MUSICAL AMERICA by Oscar Thompson, Associate Editor of this publication and critic of the New York "Evening Post." Mr. Thompson, who is spending the summer in European travel, will contribute additional articles on outstanding events abroad during the vacation season.—Editor, MUSICAL AMERICA.

By OSCAR THOMPSON

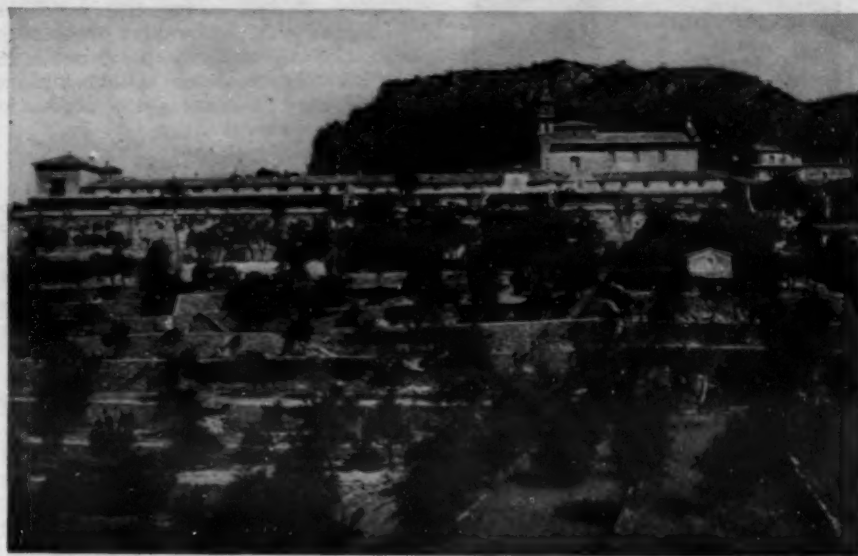
VALLDEMOSA, MAJORCA, July 1.—Life does not stand still, even in the mountain vale of Valldemosa, where Chopin composed while the sky wept and George Sand smoked her big and presumably black cigars. To quote a British visitor: "*Honi soit qui mal y pesetas.*" Where the finger of moral obloquy once was pointed at a



Oscar Thompson in the Garden Behind Chopin's "Cell" at the Cartuja. The Door Leads to the Composer's Room

garden wall, a genial Majorcan woman, amenable to any well-meant gratuity, awaits with a bundle of keys to admit the stranger to Valldemosa's newly inaugurated shrine.

First, the church of the Cartuja, with the usual paintings, vestments and relics; then the cloister. Perhaps it is your wish to look at the cell where the great Chopin lived. Perhaps that is what you motored from Palma de Mallorca to see, rather than the church and its relics. If so, the intuition of your cicerone has made it a simple matter for you, for she has conducted you to the very door; a little circuitously perhaps, but with the air of one who knows the way. Another woman, presumably a domestic, opens this particular door. You meet a third woman, obviously the mistress of a comfortable home; a charming and gracious French lady, whose growing daughter is intent upon a sleepy kitten. As you enter a room adorned with some old prints and drawings, you are informed that you are in the Chopin "cell"; that it was here Chopin lived and worked, when, with George Sand, her two children and the maid, Amelie, he sought quiet and isolation in this monastery of the Carthusians, then but recently abandoned by the monks as the result of a political upheaval not unlike that which recently resulted in the burning of convents



The Cartuja at Valldemosa as It Appears Today. It Was in This Abandoned Monastery That Chopin Composed Some of His Best-Known Music

and cloisters in several Spanish cities.

This is now a Chopin museum—not much of a museum, it is true, for there is almost nothing of Chopin here. Still, the old walls are the same, and the view across the adjoining garden to the mountains is the view he had, save that now the skies are Majorca turquoise, the woods Majorca emerald, whereas he contemplated chiefly the dismal gray of wintry rain.

A few objects are exhibited as having been sent back from France, loaned by a descendant of George Sand. Among them are two figurines—they might be designated as dolls—in the traditional Mallorcan costumes of a century ago, which the novelist took back with her to Paris; also some drawings by Maurice, her son, who was then a boy of 13.

Chopin's Piano Missing

The Chopinzee will look vainly for Chopin's piano. The much-desired and eagerly awaited Pleyel, which the composer ordered from Paris before he went to the island, and which arrived only twenty days before he quit its shores, is elsewhere, in the hands of the heirs of the Spanish gentlemen to whom he gave it when he left. The "poor Majorcan piano" described by George Sand, with which he struggled during most of his stay on the island, is claimed to be in the possession, simultaneously, of numerous individuals and several antiquaries. The one certain thing is that it is not in the Cartuja of Valldemosa.

Far from those reference works which might speak authoritatively on the subject, this peripatetic commentator can only take note of conflicting statements as to just what Chopin composed on the island. Chopin was in Majorca but ninety-eight days, arriving at Palma on Nov. 8, 1838, and departing from the same port on Feb. 13, 1839; accompanying, rather than accompanied by, Mme. Dudevant (as the passenger list described George Sand) and her entourage of children and maid. Forty-two days were spent elsewhere than at Valldemosa, the sojourners being compelled to move twice because the incipient tuberculosis of the musician caused him to be regarded by his Majorca landlords as an undesirable and a menace to their homes. A Spanish gentleman who had taken refuge in the monastery for political reasons sold out to them. With the furniture thus acquired, they strove

to make themselves at home, and gave up after fifty-six days. These fifty-six days certainly saw the creation of some of the Preludes, the completion of some others begun before Chopin came to Majorca, and the sketching of still others finished after he left. It seems fairly well established that he wrote here the second Ballade in F Major, Op. 38; the third Scherzo in C Sharp Minor, Op. 39; two Polonaises, A Major and C Minor, Op. 40; and the Mazurka in E Minor, Op. 41, No. 2. It is also probable that he sketched out here the B Flat Minor Sonata, Op. 35, and two Nocturnes, Op. 37.

Wrote "Raindrop" Prelude There

With the true literary artist's scorn for all such prosaic encumbrances as opus numbers or indications of tonality, George Sand wrote a provocative description of a scene when she and her little daughter, Solange, returned from a visit to Palma, during which they were caught by a violent storm, being forced to abandon their carriage and struggle by foot along a road made almost impassable by swollen streams. They were hours on the way. "We hurried on, knowing what anxiety our invalid must be suffering. Truly his distress had been great, but he had settled his mind to a kind of tranquil despair, and all in tears, he was playing his exquisite prelude. Seeing us enter, he rose with a cry, then exclaimed in a strange tone of voice: 'Ah! I was certain that you had perished.' The work (so the translation obtainable on the island continues) he had composed that night was full of the suggestion of raindrops sounding upon the roofs of the monastery; but those drops had become translated in his imagination and his music into tears falling from heaven upon his heart."

Pianists were left to their own devices to determine whether she was indulging her own flair for description or referring to a definite prelude composed in the Cartuja—perhaps the sixth in B Minor, perhaps the fifteenth in D Flat Major, or, as Liszt believed, the eighth in F Sharp Minor. There are as yet no Chopin manuscripts at the Cartuja.

Centenarian Remembers Composer

Among the islanders is one who says she remembers both Chopin and George Sand; a much-wrinkled and mottled old woman, who gives her age as 103, her



She Remembers Chopin and George Sand: A Valldemosa Centenarian, Juana Ana Planas y Palmer, Popularly Known as "Huanaina"

birthday as Feb. 24, 1828, which would concede to her the memories of a girl of ten when she casts a long look backward to the composer. Her name is Juana Ana Planas y Palmer, and she is known to her neighbors as "Huanaina."

She is quite sure she used to play with "the two sons" of the strange foreign lady who wore trousers and smoked like a man. There was, in fact, only one son, Maurice. But as the rebellious little Solange, then nine, was dressed like her brother, the centenarian may always have mistaken her for a boy. Chopin's "wife," she says, wore riding boots, but never rode.

She does not recall that the village boys threw stones, nor does she confirm what George Sand wrote as to the exorbitant prices the hostile neighbors charged for articles of food, paid because there were no other sources of supply. She was too young to know much of the moral indignation of the villagers. She saw George Sand smoke and saw Chopin weep. He seldom went out when his "wife" tramped about. Perhaps they quarreled and maybe this depressed the musician. Once he rolled little "Huanaina," an orange, when she was too timid to take it from his hand. They were curiosities, these folk from Paris, and easy to remember. The cigars impressed "Huanaina" most.

"Je, je, je—smoked like a man!"

Memorial Festival Held

Because of Chopin, Valldemosa recently has had music in its vale. None other than the great Pau Casals, as the Catalonians know the wonder-working Pablo, played the 'cello at the Cartuja, accompanied by Mieccio Horszowski, as one of the events of Majorca's Chopin festival—the only festival of the elaborate series announced for this Spring in Spain that has taken place. In Palma, Casals conducted his admirable orchestra, brought over from Barcelona. At this writing, the famous Orfeo Catalá, also of Barcelona, is scheduled to give commemorative concerts in Palma and at Valldemosa, in further recognition of the genius of the unhappy Pole who discovered too soon, and under the wrong circumstances, the beautiful island that today is one of a considerable number of earthly paradises which poor artists have made ripe and ready for tourists not so poor.

Munich Hears Quarter-Tone Opera by Haba

By GERALDINE DE COURCY

MUNICH, July 1.—A feature of the Modern Music Week in this city was the world premiere of Alois Haba's new quarter-tone opera, "Die Mutter" (The Mother) on the morning of May 17 at the Gärtner Theatre.

Hermann Scherchen conducted the first and only performance of the opera, which had been awaited with much interest by all those in touch with Haba's theories of composition and his previous achievements along this line in the province of lieder and chamber music. It was Schönberg who pointed out the possibilities of quarter-tone music almost two decades ago, but it has remained to Haba, indomitable apostle of an idea, to give form to an harmonic system that he claims is the sole medium in which he can live and have his musical being. That he has hereby provided proof of the essential applicability of the system to operatic mechanism, there can be no question.

Scenes of Peasant Life

The opera, for which the composer himself has again supplied the text, consists of ten scenes illustrating characteristic episodes in a peasant marriage. These scenes are connected by orchestral interludes, sometimes of considerable length. The opening scene shows the funeral of the first wife, who has been done to death by hard work and ceaseless child-bearing, and leaves as a legacy for her successor a numerous progeny and a husband now awakened to humane consciousness by the poignancy of his bereavement.

The second wife (Marie) represents the opposite type of intuitive, and perhaps more authentic, motherhood. She, in full spiritual and physical awareness of her mission, desires to conceive children "in the firm conviction that those born of this perfect unity of soul and intellect have greater power of physical resistance and are more opulently endowed with talent and independent mental faculties." The action covers a period of some twenty years, and takes place almost exclusively in the peasant cottage—an old wives' tale in which human fate is painted in the leaden tones of prosaic reality.

The score has not yet been published, and therefore the task of analyzing the music must rest on the general impression made on the listener. This is, after all, in keeping with the author's contention that in the final synthesis it is the general perspective that counts and not the constructive details.

Music Avoids Definite Themes

At times there was a descriptive quality in the music that underscored the action, but the outstanding characteristic (apart from the distinct harmonic method) was Haba's application of his "non-thematic" theory, in which no melodic idea is developed or repeated. This, he claims, is the real test of creative ability as compared with the thematic method, in which the intellectual qualities predominate.

In this respect the opera represented the direct antithesis of Malipiero's "Torneo Notturmo," another novelty of the Munich festival week, which was based on the "ostinato" system of thematic repetition. As a theory, this has all the virtues of the abstract, but from the analysis of competent experts who have had the privilege of inspecting the score, Haba would not seem to be endowed with any great fertility of



Alois Haba, Composer of the Quarter-Tone Opera "Die Mutter"

melodic invention by which to satisfy these self-imposed demands of "heightened creative-inventive faculties." The score therefore presents long stretches of purely calculated music in which even the rhythm takes on monotony.

His scale consists of from twenty-two to twenty-four tones, but his harmonic intervals are usually larger than quarter-tones, including, for instance, three-fourth and five-fourth tones, neutral thirds, fourths, sixths and sevenths, which he designates as "the diatonic music of the quarter-tone system." This seemed to render the dissonances less acute. But all these fine harmonic nuances are apparent only in the written score or in those isolated portions in which the system is thrown into bold relief. To the ordinary listener, the music had a thick, muddy quality that struck normal human ears as having a Pisa-like tilt from the true perpendicular of pitch. While admittedly interesting, it will probably never mean more than an experiment, owing to its great complexity and excessive difficulty of performance.

Special Instruments Used

The opera is scored for a double string quartet, contrabass, two clarinets, trumpets, trombone, harp, piano, drums and harmonium. The instruments used in Munich consisted of a new quarter-tone piano made by August Förster of Georgswalde, two new quarter-tone clarinets (Böhm system) made by Kohlert of Graslitz, and two quarter-tone trumpets made by Heckel of Dresden, all of which were furnished gratis. The other instruments in the orchestra achieved the requisite tonality by being tuned to a quarter-tone difference.

The orchestra consisted of teachers and students of the Munich Academy of Music who had been rehearsing for the past six months, and who like the singers and the other participants, gave their services to this cause of new music. The two leading soloists, Tiny Debüser and Max Meili, mastered the gigantic difficulties of their tasks like quarter-tone veterans, and this in view of the fact that neither had the reassuring background of routine stage experience.

Franz Zelenka and Ferdinand Puymanne, of the National Theatre in Prague, who had charge of the décor and mise-en-scène, gave the stage business the requisite touch of authenticity.

To Herman Scherchen the greatest recognition is due, as it was his rich experiences with the complex problems of atonal music and the indomitable energy and enthusiasm behind his pioneer labors that made the production really possible.

Other Festival Performances

Besides Scherchen, the conductors during the week included Karl Elmendorff and Eduard Zengerle. In addition to the Malipiero opera, previously reviewed in MUSICAL AMERICA, premieres were given of a school opera by Fortner, "Cress ertrinkt"; a Missa Brevis by Zoellner; a Choral Cantata by Vogel, and a Lyrical Cantata by Conrad Beck.

Other modern works heard were Stravinsky's "Oedipus Rex," Honegger's "Antigone," Krenek's "The Nightingale," Milhaud's Sixth Symphony, Hago Herrmann's Choral Variations, Kaminski's Concerto Grosso and Carl Orff's "Entrata." Two revivals of old-time music were also of interest—the "Representation of the Body and the Soul" by Cavallieri (1600) and an arrangement by Orff of Monteverdi's "Ballo delle Ingrate" (1608).

"PATIENCE" IS HEARD

Civic Light Opera Company Continues Gilbert and Sullivan Revival

Gilbert and Sullivan's "Patience" came to a hearing by the Civic Light Opera Company on Monday evening, June 15. The production on the whole was a far better one than the preceding "The Gondoliers." Vivian Hart was a charming Patience and sang most of her music with considerably better quality than one is accustomed to in operetta productions. The work of William Danforth, William C. Gordon and Howard Marsh was hardly up to their standard. Joseph Macaulay's Archibald Grosvenor had points of excellence and Frank Moulton's Bunthorne was highly amusing.

Anne Yago scored as Lady Jane. The other principals were by Dean Dickens, Frances Moore and Sara Bair.

Louis Kroll again left much to be desired as conductor, his unfamiliarity with the tempi of some of the songs making impossible the articulation of the words by the singers at breakneck speed. A.

Arthur Bergh in Radio Department of Young & Rubicam

Arthur Bergh, for many years music supervisor for the Columbia Phonograph Company, and widely known as a composer, through his settings of Poe's "The Raven" and Vachel Lindsay's "The Congo," has become associated with the radio department of the advertising agency of Young & Rubicam. Mr. Bergh assumed his duties on June 10, and will have charge of the preparation of all radio programs sponsored by the advertiser-clients of the above named firm.

New Tenor Engaged for Philadelphia

Nino Martini, tenor, will make his American debut with the Philadelphia Grand Opera Company in the forthcoming season, according to word received from Mr. and Mrs. William C. Hammer, general manager and director of the organization.

Kleiber Leads Radio Opera in Berlin Premiere

BERLIN, July 1.—The first performance of a new radio opera by Walter Göhr, "Malpopita," was given recently by the Berlin Broadcasting Orchestra under Erich Kleiber. The soloists included Cornelius Bronsgeest, Josef Burgwinkel, Emil Domke and Margot Hinneburg-Lefebvre.

Göhr aimed at a precision of text and instrumentation that would represent a new form of short opera for radio transmission, and this first attempt was undoubtedly successful within its limitations.

The music was largely descriptive, but it showed rhythmic and melodic invention.

G. de C.

FESTIVAL AT WORCESTER TO INCLUDE NOVELTIES

Works by Bliss and Grainger to Have First Performances on Annual Autumn Programs

WORCESTER, July 10.—Percy Grainger's "Tribute to Stephen Foster," for chorus, orchestra, musical glasses, five solo voices and piano solo, will receive its first performance anywhere at the seventy-second annual festival of Worcester County Musical Association, which is to be held from Oct. 5 to 10. An American premiere will be that of "Morning Heroes," a symphony for chorus, orchestra and narrator by Arthur Bliss.

Also listed on programs are Brahms's "Song of the Fates," the "Psalmus Hungaricus" of Kodály, "The Engulfed Cathedral" by Debussy as orchestrated by Albert Stoessel, de Falla's "El Amor Brujo," "The Children at Bethlehem" by Pierné, Mrs. H. H. A. Beach's "Canticle to the Sun" and Chadwick's "Ecce Jam Noctis."

Albert Stoessel is to conduct. Soloists will be Editha Fleischer, Louise Lerch, Ruby Mercer, Helen Marshall, Apolyna Stoskus, Rose Bampton, Alice Erickson, Percy Grainger, Dan Gridley, Frederic Baer, Richard Bonelli and Richard Hale.

Stephen Deák Weds Pianist

WICHITA, KANS., July 10.—Margaret Shanklin, daughter of Mr. and Mrs. Ralph Shanklin, of this city, and Stephen Deák, noted cellist, were married at the Hotel Lassen on June 12.

The bride, who is a pianist, has studied at the Curtis Institute of Music with Benno Moiseiwitsch, Leo Ornstein and Margaret Renfrow. Mr. Deák is a member of the faculty of the Curtis Institute of Music in Philadelphia and the Peabody Conservatory at Baltimore. This Summer he is guest instructor at the University of Wichita.

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GUIDE

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Dear MUSICAL AMERICA:

Three cheers for the Chicago Civic Opera! At last we have an American artistic director in one of our big opera houses. I always knew that this was a desideratum, but its actual accomplishment gives me a thrill.

As you announced in your last issue, Herbert Witherspoon is to be at the helm as regards artistic matters beginning immediately. Witherspoon is ideally fitted for this job and I feel certain that he will do it with real distinction.

Culturally, musically and personally he has both the background and the equipment. He sang for years leading roles at the Metropolitan Opera House, has toured the country in oratorio, concert and recital, and knows languages as do few of his colleagues. He is a Yale man, thoroughly American in spirit, has had a wide experience as a teacher, which is always of value in understanding the human side of singers and enjoys the highest esteem among musicians and music lovers everywhere.

I have heard many comments since his appointment to this post and they are all favorable. May I add mine as well?

* * *

Did you see that amazing article by that amazing young man, Paul Rosenfeld, in *Scribner's* for June? In nine pages Rosenfeld discusses what he chooses to term "The New American Music." He says that the seven men comprising the subject which he has made the title of his article are: "Henri Villa-Lobos in Rio de Janeiro, Carlos Chavez in the City of Mexico, Carl Ruggles and Roger Sessions, both from New England, the New Yorker Aaron Copland, the Oklahoman Roy Harris, and the Italo-Frenchman, Edgar Varèse, settled in New York."

He then goes on to explain how and why. He also mentions a few men who are almost worthy, in his magisterial opinion, of being included.

Rosenfeld's articles always amuse me because they are so far from both the facts and from good musical criticism.

In discussing Copland and Harris he makes the following portentous statement: "Should Harris ever manage to compose as magnificently as he invents, we would have a great American music indeed." Puzzle that out if you can! I have read it ten times with little or no success. I am almost sure that the editor of *Scribner's* magazine in accepting the article didn't understand it either. We have, you know, an amaz-

ing situation obtaining in regard to general magazines in this country when they handle articles on an art subject, especially music. This applies to practically all the editors in the general field, whose knowledge of music is nil.

Thus Rosenfeld, whom some call a "literary music critic," gets by—and, what is worse, printed.

* * *

I wish I could say that the following letter had been brought to me by one of my imps, but I can't. It was a friend who showed it to me, and I don't imagine he'd like being called an imp. However, the letter is such a gem that I'm anxious to see it set in the gold of your columns. You can guess what caused the writing of it.

Gentlemen:

Signor Rubato advises you that he is unable to make any payment on the account of the firm which you represent. His work, singing, has suffered from the late depression.

Signor Rubato is an artist. His voice has been favored in the courts of Europe. He has thrilled some of the foremost theatres of the world. But he has no assets other than a tenor voice. Other legal firms have tried to collect money from him. They obtained only judgments, for he has no money.

His character needs little comment. Impulsive and affectionate, he is never to be considered a responsible person. I am the fiancée of Signor Rubato. If you should think that a human being could be made out of a voice, I would be glad for you to convict him to gaol.

Yours very truly,

THE RUBATO STUDIOS,
per Lucia di Lammermoori.

Certainly if Signor Rubato owed me money I wouldn't seek legal judgment against him. The judge might assess part of his tenor voice in my favor, and I wouldn't want that. I was a tenor myself before I went to Gounod for lessons and he trained my voice downward into a bass.

* * *

Florent Schmitt certainly went after Heifetz in the *Paris Temps*, when the famous violinist played his violin transcription of Debussy's "Afternoon of a Faun."

Last year, when he had it on his program here, I was completely nonplussed by the fact that anybody as musical as Heifetz would commit such an artistic indiscretion. To be sure, transcriptions are made these days of 'most anything and everything, but there are limits. Debussy's misty "Afternoon of a Faun" is an orchestral tone poem in pastels, and there is no more reason for a violinist (or anyone else) to make a violin piece of it than there is to transcribe for a violin a symphonic poem like "Death and Transfiguration."

Anything can be transcribed. That is not the point. The point is, there are certain things that should not be transcribed, and I think that Florent Schmitt's point is well taken. He quoted also M. Jobert, the publisher of the piece, who was incensed at what Heifetz had done to it.

* * *

At a recent birthday dinner of that great music lover and musical philanthropist, Adolph Lewisohn, his guests were regaled by him with a fifteen minute recital. Lewisohn, as you know, took up music when he was nearly seventy. He is now eighty-two and has been studying for a dozen years with J. Bertram Fox, favorably known as vocal teacher and composer. In a newspaper interview Fox recently spoke of what Mr. Lewisohn has been able to accomplish at his advanced age. He says it is all due to the enthusiasm with which he applies himself to whatever he undertakes.

Lewisohn, who has done so much for music in New York in recent years—he has been conspicuous in making pos-

sible the fine concerts at the Stadium each Summer—has a repertoire of 150 songs, Schumann, Brahms, Schubert, even Strauss, to his credit.

Hats off to the youthful veteran!

* * *

Rosa Ponselle is such an outstanding personality, is so conspicuous a figure as a dramatic singer, that Londoners have been content to accept her for herself, without bothering much about her nationality. That's rather British, you know—to take the attitude that achievement is the main thing. Of course it's all right, but over here we are naturally thrilled when an American goes abroad and succeeds as vitally as Ponselle has done.

This is her third season at Covent Garden, where she has established herself as a favorite of the first rank. Besides having the title role in Romano Romani's new opera, "Fedra," she has been showing Londoners why we admire her in "Forza del Destino," as Violetta and in other parts. Under the circumstances, may we be pardoned for expanding our chests and remembering that La Bella Rosa is a Metropolitan star who belongs primarily to us?

* * *

I have been hearing fine things about that enterprising European manager, André Mertens. He has put to his credit recently, arranged by the Société Musicale in Paris, in which he is a director with Clement Fichet, an opera season in Nice with German artists chosen from celebrated members of the Berlin and Vienna operas, under the baton of Franz Schalk. Among those who took part were Maria Nemeth, Lotte Schoene, Domgraf-Fassbaender and Heidersbach. Mr. Mertens was responsible for the engagement of René Maison, the Belgian tenor of the Chicago Civic Opera, at Covent Garden this year, where Mr. Maison had a great success as Lohengrin.

Mr. Mertens's management in Berlin contracted for the engagement for the coming fall of Gotthelf Pistor for six performances of "Tannhäuser," "Lohengrin" and "Meistersinger" in Los Angeles and San Francisco, to be followed by a "Tannhäuser" appearance with the Philadelphia Grand Opera Company. Pistor goes to Bayreuth again this year, as you probably know.

In association with Konzertdirektion Gutman of Vienna, Mr. Mertens arranged the season of German performances at the Liceo Theatre in Barcelona, under the baton of the young conductor, Sebastian, who, I understand, is very talented. He is at the present time conducting with Klemperer at the Colon in Buenos Aires.

Mertens's management, which has the sole agency for the big Wagner Society in Amsterdam, was also responsible for the success, on invitation of the Amsterdam intendant, Dr. Paul Cronheim, of the "Meistersinger" performances led by Fritz Busch of Dresden, in which Bockelmann was the Sachs and Delia Reinhardt the Eva. As a result of the success of these guest performances, Mr. Mertens was asked to arrange "Tristan" performances for next November.

That's activity for you!

* * *

One of my imps tells me that following the success of his performance of Handel's "Rodelinda" at Smith College in May, Werner Josten is going to bring the production to New York next fall. This is good news, indeed, for there are many who are interested in this great old opera who were unable to go to Northampton to hear it.

With Pen and Pencil



George Engles's Vacation Schedule Has So Far Been Limited to a Fourth of July Golf Tournament at Westchester. As Managing Director of the NBC Artists' Service, His Chief Vacation Activity at Present Is Arranging the Vacation Plans of His Associates

Josten has done fine, constructive work in producing Handel's operas and deserves real praise for his earnest work in a difficult, unspectacular field.

* * *

I see that that very advanced young composer, Ruth Crawford, who won a Guggenheim Fellowship last year, has written a composition for voice, oboe, percussion and piano, which, as far as titles go, has even Mr. Cowell's sinfonietta, "Marked Passages," beat several miles. Miss Crawford calls her piece "Rat Riddles." I shudder to think that the time may come when "Rat Riddles" will be placed on a program next to a Cheese Sonata. When that happens, just think what a scratching there will be!

This amazing piece was on a program of the New Music Society of California for presentation at San Francisco on June 1.

* * *

I dare say Max Reinhardt started something years ago when he brought his actors out into the audience. Of course, there was nothing new about it, for the audience in olden times took part in the play. Then followed a period in which was kept a very rigid observance of audience, as contrasted with those on the stage.

There is very little difference nowadays, however. Just think, at the recent League of Composers performances at the Metropolitan Opera House, both in Philadelphia and here, not only was the stage lighted by that master of scenic effects, Robert Edmond Jones, but the ceiling was lighted. It was lighted intentionally to show Mr. Stokowski's hands as they moved about in what was once known as the serious business of conducting.

I wonder how many who saw this shadow cast by the conductor's hands on the ceiling and by his profile on his large conductor's stand realized that this, too, had been rehearsed. Not many, alas! laments your

Mejorito

London Revels in Double-Barreled Opera Season

German Works Presented at Covent Garden by Outstanding Casts—Premiere of Romani's "Fedra" Is Feature—Chaliapin Heard in Russian Season Under Sir Thomas Beecham at the Lyceum—"Boris," "Igor," "Roussalka" and "Fiancée du Czar" Are Novelties—La Argentina Triumphs

By BASIL MAINE

LONDON, July 1.—In recent weeks opera here has been very much a fact, no longer merely a subject for Parliamentary debate. The German season at Covent Garden has been as great a success as ever. (That is, the audiences have been large; what the financial result will be remains to be seen.) At the same time, Sir Thomas Beecham has launched a highly successful season of Russian opera and ballet at the Lyceum Theatre.

Let me first of all discuss in brief the Covent Garden season. The first cycle of "The Ring" was carried out with great distinction. "Walküre" was the high-water mark. It may well be doubted whether a finer cast exists in the world than Lotte Lehmann, Frida Leider, Lauritz Melchior and Friedrich Schorr in this opera.

"Siegfried," too, was a consistently good achievement. It is necessary, above all else, to have a Siegfried who shall express himself with unflinching spontaneity. This was Melchior's accomplishment in the role. The vigor and high spirits of the young superman were conveyed both in his singing and acting. In the latter respect, incidentally, he has greatly improved since last he was here. His Siegfried was indeed a man "who knew not fear." But it would be misleading to imply that his was just a display of artless exuberance. On the contrary, it was especially notable for a careful measurement of power. Throughout "The Ring" he frequently called upon the fine art of the lieder singer, so that the moments of greatest climax were carried with redoubled force.

A very interesting interpretation was Heinrich Tessmer's Mime. It was significant that he relied upon vocal characterization far more than upon mere miming. As a direct consequence, some of the episodes—that, for instance, where he tells Siegfried of his origin—appeared in a new light. So also did

British Royal Pair Attend Opera

LONDON, July 1.—King George and Queen Mary were greeted by cheers, a standing audience and the singing of the national anthem when they entered Covent Garden Opera House to attend the performance of "Die Fledermaus" recently. Their Majesties also honored with their presence performances of "Forza del Destino" and "Traviata," in both of which Rosa Ponselle was heard.



Outstanding Figures in the British Premiere of "Fedra" at Covent Garden. Romano Romani, the Composer, Stands at the Left of Rosa Ponselle, Who Had the Title Role. At His Side Is Tullio Serafin, the Conductor. Charles Moor, Artistic Director, Is Seen at Miss Ponselle's Right

LONDON, July 5.—Romano Romani's "Fedra" had its British premiere at Covent Garden on June 18, when the evening ended in ovations for the composer, for Rosa Ponselle, who had the title role, and for other leading participants. Tullio Serafin conducted, and important men's roles were in the capable hands of Antonio Cortis and Cesare Formichi. "Fedra," which had not before been heard except in Italy, was staged in splendid style.

The libretto is based on Fedra's love for her stepson, who is unresponsive to her advances. When her husband comes on the scene, she accuses the young man

of having been the aggressor, whereupon the father strangles him. As Fedra weeps over the body, she is stabbed by her husband. Romani's treatment of the story is dramatic and effective. The audience obviously endorsed the presentation to him of a gigantic horseshoe—a tribute made of flowers with Italian and American flags worked in. It is not often that a singer is obliged to appear alone before the Covent Garden curtain, but this distinction befell Miss Ponselle, whose art throughout the performance was of the sort that cannot be gainsaid.

D. B.

the character. This Mime was no buffoon. Tessmer did not strike the note of pathos as insistently as Albert Reiss does in his performance; nevertheless, he succeeds in presenting something far more than a conventional stage-figure.

New Acting Style Urged

The question of Wagnerian miming has been much discussed of late, chiefly as a result of the performance of Juliette Lippe as Brünnhilde in "Siegfried." In her interpretation, histrionic talent and musical intelligence were admirably balanced, so that the theme of the scene (which can be called the conflict between heredity and environment) emerged with great clarity. It would, however, be dangerous (in my own opinion) for singers less talented than Mme. Lippe in the matter of gesture to attempt a performance on her lines.

Ernest Newman has been urging that this slow-motion technique should be adopted by all singers in "The Ring" to give added point to Wagner's own slow-motion technique. Even more desirable I think, although far more difficult, would be the extensive cultivation of a static technique. The opera singer who can withhold gesture or movement of any kind for a given period is so rare that we must assume the talent to be a very special endowment. But it cannot be doubted that all, and especially Wagnerian, production would be

so much the more impressive with a greater prevalence of that talent.

A very satisfying production has been that of "Lohengrin." The close cooperation between producer and conductor in this was evident throughout. With this advantage and the admirable singing of the chorus, the end of the first act, for once, achieved its right and proper climax. In this act, indeed, only two things were lacking: a more convincing combat and an air of more deliberate proclamation on the part of the Herald. (It is strange, incidentally, how often singers miss the opportunity which this effective little part affords.)

Problems in "Lohengrin"

It seems impossible to a present-day audience that "Lohengrin" was ridiculed at first, not because of operatic absurdities (in which it abounds), but because of its extreme novelty. We may sympathize with a management that was compelled to buy a bass clarinet for the first production. They had every right to consider the score far-fetched! For all that, it is difficult to understand how anyone at any time could have been baffled or even mildly perplexed by a work as consistently lyrical as this.

Robert Heger's decisive tempi and clear conducting resulted in a partial solution of the problems presented by

Wagner's naïve methods of scoring in this opera. The texture of the woodwind could have been more firmly knit with advantage, but the phrasing and tone of the strings were very much to the point, especially in the Prelude.

The best singing was heard in the second act. Olszewska's Ortrud is, even for her, an extremely forceful study; and in Herbert Janssen's Telramund we had the exact weight and fine touch necessary to complete this element of the drama. Recitative singing as beautifully expressive as his is rarely heard. Lotte Lehmann's Elsa is an even more complete study than it was two years ago. It is a performance in which the passion and innocence of the character are elegantly mingled.

René Maison was the Lohengrin, making his Covent Garden debut in this difficult role. The natural advantages of appearance and a voice of pleasant lyrical quality are his, but his tone was sometimes wanting in resonance.

Beecham Opens Russian Series

Sir Thomas Beecham's Russian season at the Lyceum Theatre has had the advantage of many magnetic forces—his own brilliant conducting, Chaliapin's appearances as the Miller in "Roussalka" and as Boris, and the interpolation of some of the ballets associated with the name of Diaghileff. For all that, the interest has not been evenly sustained.

Doubtless there are many works in the course of operatic development that have been neglected for no good reason. There are others, however, that have fallen out of the international repertory (if ever they gained a place there) because of their inherent dullness. "Roussalka" and "La Fiancée du Czar" are examples. I cannot believe that Sir Thomas judged these to be worthy of inclusion in his season, and can only conclude that there were other, and perhaps not strictly musical, reasons for their revival.

Howbeit, this season has been remarkable for many things, chief among them Chaliapin's Boris, more masterly and powerful than ever, and Sir Thomas's very vital conducting of the "Prince Igor" performances.

Argentina Hailed in Recitals

At the Adelphi Theatre, Charles Cochran has presented La Argentina in a number of dance matinées. The first of these, given before a most distinguished audience, was a great public success.

(Continued on page 25)

Three Novelties Listed for Leeds Festival

LONDON, July 1.—Three novelties are announced for the triennial festival at Leeds, to be held from Oct. 7 to 10. They are: "The Seasons," by Eric Fogg; Frederic Austin's "Pervigilium Veneris" and "Belshazzar's Feast," by William Walton. The B Minor Mass of Bach and this composer's Double Violin Concerto are also listed, as are Cherubini's Mass in D Minor, Handel's "Solomon" and works by Parry, Berlioz, Delius, Strauss, Rimsky-Korsakoff, Brahms and Vaughan Williams. Sir Thomas Beecham and Dr. Malcolm Sargent will conduct.

Where Music and "Human Interest" Go Hand in Hand

The Story of Settlement Music Replete with Personality — Unshakeable Faith in Music and Human Nature Dominating Qualities of Director—It Takes Professional Training to Produce Best Amateur Results—How "Social" Music Developed

By QUAINANCE EATON

THE history of the Music Division of the Federation of Settlements is in the main the story of Frances McElwee McFarland. Many devoted men and women have contributed chapters of their own to its history and their part must not be minimized. But running through its pages has always been the magnetic personality, the unshakeable faith in the destiny of music and human nature that characterize this leader.

A quality of quiet persistence, of blindness to obstacles which is not so much logic as conviction, was a quality inherited on the maternal side. When her husband died, Mrs. McElwee, with Frances and her younger brother in their teens, packed up and went to Europe.

The tale of how she happened to establish homes for lonesome American girls studying in Berlin partakes of the miraculous. She stayed there twenty years. Gabrilowitsch came to have a studio in one of her buildings, and Frances became his assistant. When, as the wife of Dr. McFarland, the latter began settlement work, Gabrilowitsch was always ready to lend a hand, and his name has appeared more frequently on settlement music programs than any other artist, save Harold Bauer. It was through Janet Schenk of the Neighborhood Music School, who was formerly a pupil of Bauer in Paris, that this pianist became interested. Miss Schenk and Mrs. McFarland became acquainted in the French city, and formed a friendship which was to grow through their mutual interest in settlement music.

Early Days of the Movement

No thought of such a career entered young Mrs. McFarland's mind at that time, however. She came to New York to live after her marriage, and it was only after her husband's death a few years later that she could accept the invitation to give all her time to this absorbing work.

Greenwich House called her first, in 1914, when, at the invitation of Mrs. Charles M. Kinney (then Miss Curtis) she became a member of the board, and later its chairman, a position she was to hold for four years. The Music Division of the National Federation of Settlements was formed in 1921, with Mrs. McFarland as chairman. In 1923 a conference was held in Washington, at which Bauer and Gabrilowitsch gave a two-piano program, and the former made a speech which was later printed—thousands of copies were sold.

Settlement music was beginning to loom large throughout the country. A far cry from the first music department, founded at Hull House in 1892; a far cry from the modest beginnings in New York at the Music School



Ortho

A Gathering of Young People in a Typical Class: The Harmony Group in Henry Street, Taught by Theophil Wendt. Right, Frances McElwee McFarland, the Beloved Chief of the Music Division of the National Federation of Settlements

Settlement in 1894. Mrs. Schenk made a survey in 1923, and the results, published by the Juilliard Foundation, were little short of amazing. So much so that the Carnegie Corporation took heed, a year or so later, to the plea for funds, and made a grant which enabled the Music Division to hold up its head as an independent entity.

A Faith That Triumphed

Through all this extraordinary growth, the compelling personality of Mrs. McFarland can be sensed. Although she resigned from the chairmanship in 1926, and was followed in this office by Mrs. Schenk, Mrs. Henry L. Mason of Boston, and the present chairman, Mrs. Alfred H. Schoellkopf of Buffalo, her work was not to end. She was made executive secretary, and then director. The title, however, mattered little. When mountains had to be moved, she moved them—by quiet persuasion. When stubbornness or indifference had to be won over to interest, it was Mrs. McFarland's tenacious purpose and glowing faith that triumphed.

Now, with thirty-one settlement music schools in the country, and 175 settlements which have some sort of organized music within themselves, she feels that she has made only a beginning. To be sure, there is much to do. Making financial ends meet is one of those Herculean tasks that never seem to get fully accomplished; recruiting suitable people to combine those two necessary elements—music and love of human nature—is another. Both are the crying needs of the future.

Trained Workers Needed

Settlement work has changed subtly since the first days. Haphazard methods, due to the lack of money and leadership have given way to carefully planned programs, with a number of weather eyes out for the inelastic budget. The field days for amateur settlement workers are practically over. One must be resourceful, alert to opportunity, patient, nerveless, sympathetic, but not sentimental—the list of qualifications is long. But above all, one must be trained.

Recognizing this fact, the leaders in the movement developed a definite plan for a training course for musicians interested in social work. The New York School of Social Work assumed responsibility for this program in October, 1929, in cooperation with a committee

appointed by the Music Division of the National Federation of Settlements.

To grasp the intricacies of the job that is being done by settlement schools for musical advancement, one should realize that there are three phases to the work. First, there are the independent music schools which have their own buildings in many cases, and which function by themselves. They approximate the conservatory, except that instruction is given at prices so low that anyone can afford to take it, and the instructors are trained musicians, many of them prominent in the music world. This service is, of course, invaluable for the talented youngster who cannot afford high tuition fees, and who wishes to make music either a profession or a beloved avocation.

Then there are the music departments which are sheltered within the settlements themselves, where instruction in some branches is given, but not as completely, and where activity is more closely allied with the life of the settlement.

Music as a Social Force

Thirdly, there is what is known as "social" music. This is the most intangible of all, and perhaps the most significant. Through music, settlement life, and hence life in the neighborhood, is made more pleasant, fuller of meaning. Particularly where "life in the raw" must be met, and where, through their children, the people from other countries must be brought in touch with each other and the settlement such "social" music can best serve.

The experience of Martha M. Cruikshank shows that in music vs. hoodlumism, music is an easy victor. Miss Cruikshank occupies a unique position in musical settlement work. When the Carnegie grant made possible the furthering of social music, a scheme which had long been close to the Music Division's heart, Miss Cruikshank was appointed a Fellow of the division for a three-year research into the subject, and the experiment was carried on at New York's Union Settlement, where she was stationed at the time.

How a dozen or so little rough-necks came eventually to form a Schubert Club and to adore it, through her wise guidance; how two politically warring factions among the Russians were reconciled in settlement rooms—"for we can all sing the old songs, whether we are White or Red," as one man



Fulton Art Studios

said; how Polish, Ukrainian, and other "new" Americans of foreign birth were induced through their children's pride and delight to bring the lovely old folk songs of their native heritage and keep them alive against the pressure of the cheap American customs that are so inevitably adopted at first—all of these instances are fascinating histories in themselves.

Many others could be told, if there were space for them. Miss Cruikshank's later peregrinations as field secretary, to city after city that invited her to tell them more about it; her lectures on camp leadership—an account of them would fill a volume—and probably will, in the near future.

The eager people who are entering the training school; the ninety-eight settlements who wrote to Librarian Helen Snyder for information and programs this year—all of them could provide absorbing tales. In fact, all settlements have their stories, human documents, to which thrilling progress in musical ways is more and more often added.

Back of them all, quietly and forcefully emphasizing her creed—"music for all humanity"—is Mrs. McFarland. For in settlement music, as in the personality of its director, these two elements go hand in hand.

Chicago Symphony to Change Dates of Concerts

CHICAGO, July 10.—By a unanimous vote of the trustees of the Orchestral Association, it has been decided to change the Saturday night concerts of the Chicago Symphony to Thursday nights. Concerts will begin at 8.30, instead of 8.15. The series of sixteen popular concerts will be given on Saturday nights. The young people's concerts, previously given on Thursday afternoons, will also be changed, though no definite decision has been made as to the time. A. G.

Guests to Sing with Philadelphia Grand Opera

PHILADELPHIA, July 10.—Through the courtesy of the Chicago Civic Opera Company, René Maison, tenor, will be heard with the Philadelphia Grand Opera Company next season as Lohengrin. Cyrena Van Gordon, contralto of the Chicago Opera, will again be heard with the local company as Ortrud, Venus and Amneris, and for the first time as Klytemnestra in "Elektra."

New Vistas Opened in the Performance of Piano Music

Inventor of Moor Double-Keyboard Piano Tells of Great Possibilities in New Instrument — Need for Greater Technical Apparatus to Keep Pace with Modern Composition — How the Music of Chopin and Schumann, for Example, May Be Enriched

The following article has been written expressly for the readers of *MUSICAL AMERICA* by Dr. Emanuel Moor, inventor of the double keyboard piano, introduced here last season by Winifred Christie.—Editor, *MUSICAL AMERICA*.

By DR. EMANUEL MOOR

A STUDY of the development of musical instruments shows that progress has always followed the demand for greater perfection. In the case of the pianoforte, as concert halls gradually increased in size, the demand was for more tone and brilliancy, and a touch that would reproduce the subtleties of expression desired by the interpretative artist. During the last 150 years, much has been accomplished along these lines, but no radical change in design has taken place since Cristofori invented the pianoforte, which was destined to replace the harpsichord.

The Moor piano now comes as a response to the demand for an instrument that will enable us to render adequately the most complicated modern scores and transcriptions, as well as the classics. Professor D. F. Tovey has written in the *Encyclopaedia Britannica*: "The principle (of the Moor piano) is simple, and might just as well have been discovered when the piano was first invented; in which case Mozart's pianoforte technic would have begun considerably beyond the point where Beethoven's now leaves off."

New Possibilities

The special characteristics of the Moor piano are now well known. In addition to all the resources of the old piano, which remain unchanged, new possibilities are opened up for the performer: increased range of tone and expression; clearer part-playing; new chord combinations; elimination of crossing of hands; simplification of octave passages by means of a coupler; the possibility of obtaining a perfect legato in octaves, which has hitherto not been practicable, and lastly, the beautiful effect, peculiar to this piano, of extended chords which can be struck simultaneously up to a compass of over two octaves for each hand. These bring a new expression into the service of music; that it is one of added warmth and impressiveness is generally acknowledged. An American critic wrote recently: The artist "made the monumental Prelude, Chorale and Fugue of César Franck sound as every pianist wants it to sound, but as it never can be played on a single keyboard."

Bach Used Octave Coupler

The octave coupler was a device in general use in Bach's day, and without it, it is impossible to render his works as he intended. It is well known that Bach never wrote an octave in any one of his works. He meant them to be played by means of the coupler, the use of which was left to the discretion of the performer. In this way, perform-

ance took on something of the character of an improvisation, demanding musicianship and originality of a high order. It was not until the time of Liszt that we find "martellato" octave passages being used as a feat of virtuosity, and Liszt, himself had such very long arms and fingers that he was able to play octaves as easily as if they had been sixths. Since his day, technical acrobatics have multiplied, and, in many cases, have become an end instead of a means.

A story is current of two well-known pianists. Discussing a difficult modern composition, one remarked, "I never could play it until X. showed me which

notes to leave out!" This makes it seem certain that the demand has now arisen for an instrument to keep pace with technical problems.

We have hitherto been obliged to play chords within the limit of an octave, or to "spread" them. On the Moor piano it is possible to play a left hand chord, as in Figure I, playing the notes with diagonal line through them on the upper keyboard.

By the transposition of the third to the upper manual, a greater clarity is obtained. Chopin and Schumann tried to get away from the old-fashioned triad to a chord of extended position (see Figures II and III).

American Works Presented to Salzburg Orchestral Academy

The scores of several American works have been presented to the Salzburg Orchestral Academy, for performance in the concerts given there during the Summer by the Salzburg Symphony Orchestra. Student conductors will take part there in programs under the guidance of Franz Schalk, Clemens Krauss, Eugen Szenkar and others.

The works include Louis Gruenberg's "Enchanted Isle," which won the publication prize of the Juilliard Musical Foundation. The Birchard Company of Boston, at the suggestion of Howard Hanson, director of the Eastman School of Music, has submitted Hanson's

"Nordic" Symphony and "Pan and the Priest," Elwell's "Happy Hypocrite," Moore's "Pageant of P. T. Barnum," Chadwick's "Rip Van Winkle," Bernard Roger's "Soliloquy" and William Grant Still's "Darker America."

Eric De Lamarter Made Doctor of Music by Wooster College

CHICAGO, July 10.—Eric De Lamarter, assistant conductor of the Chicago Symphony since 1918, and for the past seventeen years organist and director of music at the Fourth Presbyterian Church here, has received the degree of doctor of music from Wooster College, Wooster, Ohio.



Atelier Sincelius, Berlin

Dr. Emanuel Moor, Noted Composer and Inventor of the Double Keyboard Piano

In the works of these composers one can observe a tendency to fill in the space between the two hands, usually left empty, precisely as one would do in scoring for orchestra. In the theme of the second movement of the Schumann Fantasia, the composer has attempted to do this, thereby necessitating an awkward jump, as no hand can span two octaves. (See Figure IV.)

It must be remembered that these effects are entirely optional, and that the old piano remains unchanged. Further, it cannot be too strongly emphasized that the technical facilitations are not the end and aim of this instrument. Rather should it set free the essential spirit of music; convey more clearly its message. Beethoven said of the piano of his day: "It is, and continues to be, an incomplete instrument." Schumann complained that the piano could not adequately express what he wanted to convey in his piano compositions. In 1838, Liszt foretold the coming of pianos, "with two or even three keyboards, which will certainly carry all before them, in the realm of music."

The approval given to the Moor piano by such authorities as Godowsky, Mengelberg, Bachaus, Bruno Walter, Tovey and many others, proves that it meets a need. Henry Ford has said: "Nothing has been so well done, that it cannot be done still better," and "The past is only useful in so far as it shows us new paths for the future."

The musician of today cannot afford to linger over relics of a bygone age. His part must be to welcome all advance toward a higher realization of the art he serves.

"Persian Garden" Given in Dramatic Form by California Students

LOS ANGELES, July 10.—Liza Lehmann's "In a Persian Garden" was recently presented in dramatized form by students of Horatio Cogswell, chairman of the vocal department of the University of Southern California, on the campus of that institution. A well balanced chorus and orchestra assisted the soloists, who included Evelyn Nadine Conner, soprano, as the Greek Princess; Margery Wright, contralto, as the Prophetess; William Wheatley, tenor, as Omar, the poet-philosopher, and Robert Taylor, baritone, as the Sultan. Dancers were Sally Coe, Jewel Romano and Elizabeth Snider.

Old way New ways:

FIGURE I. 1. 2. 3.

Schumann Concerto add coupling pedal Can now be played:

FIGURE II.

Chopin Fantasia FIGURE III. New

Schumann Fantasia With the aid of the coupler and the upper manual these chords can now be struck together etc.

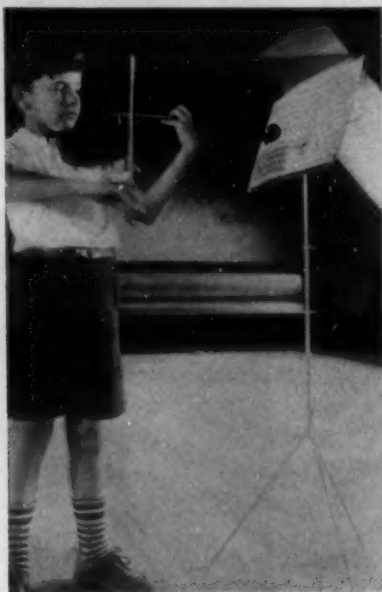
FIGURE IV.

Examples of Passages as Written for the Conventional Piano and in the Notation Devised for the Instrument Invented by Dr. Emanuel Moor

Some Melodic Pastimes in the Good Old Summer Time



At Montecatini, in May; (Left to Right) George Fischer, New York Music Publisher; Giovanni Martinelli, Metropolitan Tenor, and Vito Carnevali, Composer and Pianist



Rolf, son of Louis Persinger, Emulates Handel at Woods Hole, Mass., by Practising in a Car



Sigrid Onegin, Contralto, and Her New Austro Daimler, in which She Is Traveling through Europe with Her Husband and Little Son, Peter



Lotte Lehmann, Soprano, and Bruno Walter, Conductor, Stroll between Performances at the Salzburg Festival



Above, Siegfried Tapolet, Bass of the Metropolitan Opera. (Left) Coaches with His Teacher, Professor Alfredo Cairati of Zurich and Stuttgart, at Saas-Fee, Switzerland.



Sailing on the Albert Ballin: Grete Stückgold, Soprano, and Her Husband, Gustav Schützendorf, Baritone (Left), Both of the Metropolitan Opera, and Prof. Mendelssohn-Bartholdy, Nephew of the Great Composer



At Left, G. Francesco Malipiero, Composer (Right), Chats with Anton Bock, of Bote & Bock, His Publisher, near Munich Where His Opera "Torneo Notturmo" Was Given During the Recent Modern Music Week.



At Right, Mlle. Berthe Bert Is Seen (Top Row, Center) En Route to Paris with a Group of Pupils.



Acme Mitzi Green, Youthful Screen Actress, Leads an Orchestra of 700 Young Violinists in the Hollywood Bowl

Zirato Is Appointed Associate Manager of New York Philharmonic



Mishkin
Bruno Zirato, Successor to Edward Ervin (Resigned) as Associate Manager of the Philharmonic-Symphony Society of New York

Bruno Zirato has been appointed associate manager of the Philharmonic-Symphony Society of New York, in succession to Edward Ervin, who has resigned to devote his time to other activities. Arthur Judson remains the society's manager.

Born in Calabria, Mr. Zirato came to America in 1912. He was Caruso's

secretary from 1917 until the tenor's death, and collaborated with Pierre V. R. Key, editor of *Musical Digest*, in a Caruso biography. For three years Mr. Zirato was business manager of the *Digest*; more recently he has been associated with the San Francisco and Los Angeles Opera companies, and the Teatro Colon of Buenos Aires. He is also artistic director of the Plaza "Artistic Mornings."

He was a staff member of the Philharmonic-Symphony Society during its European tour, and was Toscanini's personal representative last winter.

Mr. Zirato married Nina Morgana, soprano of the Metropolitan Opera House, in 1921.

SHARING ROXY BATON

Maurice Baron and Mischa Violin
Chosen for Joint Conductorship

Maurice Baron and Mischa Violin, members of the Roxy Theatre conducting staff, will share the direction of the theatre's music department, following the resignation of Erno Rapee to become musical head of the National Broadcasting Company. Max Fleischmann has been promoted from the first violin section of the Roxy Symphony Orchestra to the post of assistant conductor.

Mr. Baron was born in France and is a graduate of the National Conservatory at Lille. He was formerly a member of the Seattle and San Francisco symphony orchestras and was associated with the Boston Opera Company as assistant conductor and chorus-master. He has composed works for orchestra, piano, violin and voice.

Mr. Violin, a native of Odessa, at the age of fourteen played as violin soloist with the Berlin Philharmonic. In 1914 he appeared in London concerts under Cowen and German. Arriving in this country when he was eighteen, he held posts as conductor in motion picture houses on the West Coast and later in New York.

Born in Budapest, Mr. Fleischmann studied the violin under Hubay. He organized his own concert orchestra in Berlin, and came to this country in 1923. Hugo Riesenfeld selected him as assistant conductor for the Rialto, Rivoli and Criterion Theatres.

Chicago Philharmonic Organized to Give Outdoor Series

CHICAGO, July 10.—A new orchestra, to be known as the Chicago Philharmonic, has been organized with Adolphe Dumont as conductor. Loyola University will sponsor the orchestra's first appearances in a series of eight Sunday night concerts on the campus of the school. This will be the first summer symphony concerts to be given in Chicago in a number of years.

Adolphe Dumont, the conductor, is connected with the Chicago studios of the National Broadcasting Company, and was formerly musical director of the Chicago Theatre. The orchestra is entirely professional, being composed of eighty musicians, most of them members of regular symphony orchestras. The organization is under the management of Robert L. Hollinshead. Plans are being perfected for a regular series of concerts during the winter season.

A. G.

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Bad Homburg Holds American Festival

BAD HOMBURG, July 8.—A festival of American music, said to be the first of several days' duration to be held in Europe, was given here on July 6, 7 and 8. Dr. Walter Hoefer, director of the Kurhaus, entrusted the arrangement of the programs to Irving Schwerké, music and dramatic

Mr. Mannheimer played Roger Session's Piano Sonata and the "Florida" Suite by Leo Sowerby.

A most interesting orchestral concert was given on the third day by the Frankfort Radio Symphony Orchestra, conducted by Dr. Holger, with Mr. Mannheimer as soloist in MacDowell's Concerto in D Minor. The orchestral numbers, which were received with warm applause, were Leo Sowerby's Overture, "Comes Autumn Time"; "The Pleasure Dome of Kubla Khan," by Charles T. Griffes; "Africa," by William Grant Still; "Pan and the Priest," by Howard Hanson, and "Masquerade," by Carl McKinley.

The audiences included many American visitors to this picturesque spa. It is hoped that future festivals will increasingly enlist the interest of American composers, publishers and music patrons, in order that the best music of the United States may be better known in Europe.

German Film Operetta, "The Private Secretary," Presented

A charming new German film operetta, "The Private Secretary," produced by Greenbaum-Emelka, Tobis sound production, has been having a successful run at the Belmont Theatre. The popular German film stars, Renate Mueller, Herman Thimig and Felix Bressart, have the leading roles in this amusing film, for which the music has been composed by Paul Abraham. Several of the songs, including "I Am So Lucky" and "I Have an Old Aunt," are unusually melodious and should become popular.

TRIESTE, July 1.—A symphony of 100 musicians will give a concert on Aug. 15 in the "Concert Cave," in the Grottoes of Postumia near this city.

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Kroll Opera Gives "Totenhaus" as Farewell

"Queen's Lace Handkerchief" and Siegfried Wagner's "Baerenhaeuter" Are Recent Revivals — Schönberg's "Gurrelieder" Has Second Complete Performance at Hands of Academy Students

By GERALDINE DE COURCY

BERLIN, July 1.—When a popular tenor recently retired from the Berlin stage, he strove to make the parting poignant by re-awakening memories of one of his most famous roles. The Kroll Opera in a similar situation snapped its fingers at sentimentality and gave us a presentation of Leos Janacek's posthumous work, "Aus Einem Totenhaus (The House of Death)" to show that progress is preferable to penance!

This opera of the Czech composer has been in the repertory of the leading theatres of his country since its premiere at the National Theatre in Brünn last year. Its first German performance at Mannheim last February, however, indicated that a corresponding success in this country was hardly possible from a utilitarian standpoint. The presentation by the Kroll Opera, therefore, symbolized not only the enterprise that has contributed to whatever glory may have come its way, but also that neglect of expediency that has played such a large part in its catastrophe.

It is true that when initial arrangements were made, the spectre of extinction had not loomed on the horizon. But a contract is a contract for a' that, and after the little German-Czechish flurry of last winter had forced a postponement of this work as an expression of Berlin's disapproval of Czechish temperament, there was nothing to do but put it on, willy-nilly, before the doors closed and unloaded the unwelcome obligation on the Linden Opera.

Dr. Curjel gave the "Totenhaus" work an adequate presentation and struck the tone of dead monotony that it ostensibly required. The decorative style of his collaborator, Caspar Neher, is never a very luscious one. The filmed figures in which this gentleman indulges may be excellent Freud for the initiated, but viewed dispassionately they remind one of those concrete monstrosities gracing the façades of modern German buildings perpetrated in the best Darmstadt manner. Fritz Zweig, who conducted, did a masterly job with this work of his countryman.



A Scene from the First Act of Janacek's Opera "Aus Einem Totenhaus," as Designed for the Kroll Opera in Berlin by Caspar Neher

The last official act of Dr. Kurt Singer, retiring director of the Civic Opera, was a revival of Johann Strauss's "The Queen's Lace Handkerchief" to the new text supplied by Rudolf Oesterreicher and Julius Wilhelm. The score was also subjected to a little carpentering on the part of Karl Pausperth, who followed the current fashion and interpolated numbers right and left from other Strauss works. Accordingly, this re-arrangement was fattened by a waltz from the same composer's "Indigo" and two orchestral interludes fashioned from the "Kaiser Waltzes" and the "Perpetuum Mobile" which lengthened the work to the inevitable yawn! The two bright lights of the performance were Fritz Schulz (a guest) and Maria Elsner, whose mobility and grace maintained the requisite effervescence.

Catering to Wagnerians

Another lost cause a bit further afield was the revival by the Dresden Opera on May 27 of Siegfried Wagner's "Baerenhaeuter" in response to the demands of a Wagnerian association whose members felt that Fritz Busch had not paid sufficient honor to this composer's memory by the mere performance of "Siegfried Idyll" at a recent symphony concert. To one not already familiar with it, the work had a certain element of interest owing to the personality of the author, but from a critical standpoint, it had not much to recommend it.

In connection with a meeting of the Association of German Music Students

at the State Academy of Music in Berlin, Franz Schreker, director of the Academy, undertook the ambitious task of presenting Schönberg's "Gurrelieder" with the orchestra, chorus and students of the school. This stupendous work demands such a large organization, both orchestral and choral (fifty woodwinds and brass!), that it is rarely given in its entirety; in fact, this is only the second time Berlin has heard it in its complete form. The performance had to suffer from the hyper-acoustics of the hall, but it had been carefully prepared and reacted to the great credit of the institution.

Despite the revelation of Toscanini's "Manon Lescaut" two seasons ago, the Puccini work has never gained popularity in Berlin. Recently another attempt was made to revive it. The production at the Linden Opera was probably the best that is possible here, granting the vocal material at disposition.

Jarmila Novotna and Marcel Witt-risch in the roles of Manon and des Grieux are unquestionably two of the most eligible artists at present on the roster of the State Opera for a work of this genre, but neither has the power to sweep unhaltingly to climaxes of passionate fervor.

Emil Pirchan, who designed the scenery, was exceedingly successful, particularly in the first and second scenes, which exhibited both fantasy and taste, although the illimitable wastes of burnished gold in Manon's boudoir tired tender eyes.

Strauss Stage Works Revived

At about the same time, the Civic Opera came forth with two Strauss revivals. "Feuersnot," which opened the double bill, is another work that has had no luck on the Berlin boards, and not even this very excellent production made much of an impression.

The Strauss ballet, "Josefslegende," was sumptuously mounted by Ludwig Kainer and proved memorable through the remarkable art of Ruth Abramowitsch as Potiphar's wife. Her dance of seduction suddenly swept the performance from the category of spectacle to the pinnacle of dramatic art, as with marvelous technique she simulated the heightened savagery of a maddened serpent. The work of Edgar Frank as Joseph and Georg Grocke as Potiphar naturally paled in comparison with such imaginative genius, but the whole was on a very high plane of choreographic excellence, for which due credit must be given to Lizzie Maudrik, the ballet mistress. One interesting novelty was the use of a group of young men from the German High School of Athletics as the boxers.

Ballet Forces in Controversy

The State Opera ballet has not been reaping an equal measure of glory. The trouble that has been brewing for some time in that part of the establishment burst forth into full blaze when von Laban discharged all the soloists without warning, and refused to furnish

(Continued on page 30)

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An Opportunity for an American Academic Festival Overture

WHILE American composers have drawn inspiration from Indian and other indigenous material, from the ballet and from the development of our highly-mechanized age, no one, apparently, has turned very seriously to the university campus for ideas. It is hard to understand why this important phase of our national life has been musically neglected. The American composer may feel that Brahms has already said, in his "Academic Festival Overture," everything there is to say in regard to collegiate moods and manners, but the weakness of such an excuse is obvious. The last word is never said; and even if Brahms had exhausted the possibilities of a collegiate composition for Europe, there would remain many chances for an American to follow his example and base a similar work on our own university life and temperament.

No one questions the genius embodied in Brahms's overture, or the adaptation of this piece to American collegiate functions. Some of the Teutonic airs worked into Brahms's music have become almost as well known in this country as ever they were in Europe. But the "Academic Festival Overture" is not, it never can be, wholly typical of the United States. At best it is an importation.

Coming events would gain especial point by the production of an original score along the lines Brahms laid down. A large number of our

schools and colleges are nearing historical periods in their histories. Centennial, sesquicentennial and bicentennial celebrations are in the air. Harvard approaches its tercentenary. What, then, more fitting than that these observances serve as an inspiration for at least one composition of an unmistakably American character? Directors of music in schools and colleges would welcome a new and expressive number for use in their festival programs. And it is easy to foresee how quickly a vital work of this order would catch the public fancy.

The Passing of Emma Thursby

THE passing of Emma Thursby means more to students of American musical history than the mere removal of a famous personage—deeply as this must be felt by artists in general. For Miss Thursby was not only a singer who had brought distinction to her native America; she represented a unique type that, by reason of changing conditions, is now no longer in evidence. Prejudice against "the stage" in any of its aspects compelled her, in starting her brilliant career, to confine herself to concert and oratorio work and to eschew opera, despite the flattering offers made by managers in the last-named field. Extreme as this seems today, the issue was then a vital one and a principle to which she loyally adhered.

Yet, though Miss Thursby won her renown in a restricted milieu, she proved the breadth of her viewpoint by keeping actively in touch with operatic matters and by aiding many a young singer whose eyes were fixed on a stage goal. Aristocratic by birth, she was also an aristocrat in the style and finesse of her singing, while still maintaining a tolerant attitude toward all mankind which enabled her to rouse the finest sensibilities of countless audiences.

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Personalities



A Distinguished Company Pauses on a Street in Vienna. Walter Gieseking, Pianist, Stands at the Left Beside Emil von Sauer, His Elder Brother in the Pianistic World. Joseph Marx, Viennese Composer, Is Seen at the Right While Hugo Knepler, Manager, Doffs His Hat and Modestly Retires Behind His Companions

Tibbett—The National Federation of Music Clubs has received \$500 from Lawrence Tibbett, the popular Metropolitan Opera baritone, to be given as the first prize in its selection of the best men's voices.

Gauthier—A tea held at the American Women's Club in Paris recently had Eva Gauthier as guest of honor. The singer, well-known for her original programs, gave a talk on "A Career in Modern Music."

Argentina—The Prince of Wales was an interested spectator at the second recital of La Argentina at the Adelphi Theatre in London. According to an Associated Press dispatch, he bought his own ticket at the box office.

Rubinstein—At the commencement exercises of Western Reserve University on June 18 Beryl Rubinstein, dean of the Cleveland Institute of Music, also widely known as pianist and composer, was given the honorary degree of Doctor of Music.

Averill—Perry Averill, New York voice teacher, has a decided flair for painting. One of his finest pictures, entitled "Laudamus Te," in memory of the signing of the Armistice, shows a singing choir-boy facing the high altar.

Bond—The composer of "A Perfect Day" and other famous songs, Carrie Jacobs Bond, who ceased to write after the loss of her son two years ago, stated recently in Chicago that she hopes to take up her pen again. Mrs. Bond will tour Europe this Summer, and will attend the Salzburg Festival.

Farley—A strong mechanical bent goes hand in hand with musical gifts in the case of Roland Farley, composer of many successful songs. He has a number of patents to his credit, his most recent invention being a remarkable lock for double-hung sash windows, which is manipulated without the aid of weights.

Paderewski—In a magnificent gesture, demonstrating his love for the people of France, Ignace Jan Paderewski has presented a check for 150,000 francs to the music students of Paris. The sum represents the approximate amount which would have been realized on a benefit concert the great pianist was to have given, but which was cancelled owing to the sudden illness of his wife.

What They Read Twenty Years Ago

in MUSICAL AMERICA for July, 1911

What Has Become of Them?

An Austrian, Wenzel Müller's, output of works for the stage numbered 166. Next to him is Draghi, whose figure is 149; Piccini, who wrote 145 operas; Paisiello, 123; Guglielmi, 114; Galuppi, 109; Offenbach, 103; Sir Henry Bishop, 102.

~1911~

The Poverty-Stricken Composer

It is said that the composer's fees for "The Merry Widow," which has been played practically all over the civilized world, have amounted to \$2,000,000.

~1911~

See-Saw, Marjorie Daw!

When Mary Garden puts her foot down, the managers of the Paris Opéra throw their hands up.

~1911~

But They Go on Forever

A few years from now there will be no more singers produced in New York City unless the vocal teachers stop putting up their prices.

~1911~

Quo usque Tandem—?

What is worrying Oscar Hammerstein at present is not that some of the newspapers have been trying to make out that he is married to Mme. Alvarez, the singer, but the fact that he can't find a decent five-cent cigar in London.

~1911~

Maybe That's Why Basses Look That Way

In Japan there is a kind of frog very celebrated for his sweet voice.

~1911~

Pity the Poor Rich!

(Headline) SAYS WEALTHY ARE TO BLAME. Chicago Singers Think They Stand in Way of Opera in English.



Margaret Matzenauer Had Just Been Announced to Make Her American Debut with the Metropolitan Opera Company When This Picture Was Published in MUSICAL AMERICA Twenty Years Ago. Franz Fischer, German Kappelmeister, Sat at Her Right Hand and the Late Felix Mottl, Famous Wagnerian Conductor, on Her Left

CITIZENS CONTRIBUTE TO BALTIMORE THEATRE

Annual Meeting of Lyric Stockholders Shows \$6,000 Increase in Receipts Over Previous Year

BALTIMORE, July 10.—Stockholders of the Lyric Theatre, holding their annual meeting on June 15, heard a report from the treasurer which showed receipts amounting to approximately \$6,000 more than those of the previous year. How much pride residents take in the Lyric Theatre as a civic venture is seen by voluntary contributions. Improvements costing \$67,000 have been made possible by these means and in-

clude enlargement of the gallery, an increase in the seating capacity at a cost of \$5,500, the construction of an orchestral pit and new dressing rooms in addition to the widening of the stage at an expenditure of \$10,000, and the purchase for the boxes of new chairs, which cost \$1,400.

Dr. A. E. L. Dohme presided at the meeting, in the absence through illness of Dr. Hugh H. Young. Officers were re-elected as follows:

Dr. Young, president; Dr. Dohme and Ral Parr, vice-presidents; G. Porter Houston, treasurer; Frederick R. Huber, secretary and managing director. George S. Jackson, Lawrason Riggs, Ernest Jenkins, George A. Colston, Jonas Hamburger and Tilghman G. Pitts were chosen members of the executive committee.

Kleiber to Introduce Hindemith and Krenek Works to New York

BERLIN, July 1.—Paul Hindemith and Ernst Krenek are reported to be at work on new compositions destined for America. Erich Kleiber will present them for the first time during the coming season in his engagement as conductor of the New York Philharmonic-Symphony. G. DE C.

Seventh Adirondack Festival Planned for September

The seventh annual Adirondack Music Festival, for church choirs and community choruses of Essex County, will be held this season, on Sept. 17 and 18, under the auspices of the Lake Placid Club Education Foundation. The festival will be conducted this year on a non-competitive basis.

Cap and Bells

A Drama of the Stokehole

EUGENE O'NEILL capitalized the woes of the stoker with great success in "The Hairy Ape," which Paul Robeson recently presented in London. But it remained for the inventive radio sachers to discover new uses for the shoveler. Recently a coy microphone drama was presented which concerned a stoker in the furnace room of Carnegie Hall. Unable to afford a seat for his sweetheart, Selma, who is passionately fond of music, he invited her to hear the concert from the basement. While the orchestra was playing Beethoven, the stoker insisted upon caring for the furnace. The entrance of an oboe player who had stolen away to smoke a cigarette during an intermission, brought "a climax in the evening," according to the publicity writer.

Exactly what happened is left to the imagination. Perhaps the oboe player recognized in Selma his long-lost innamorata, whereupon followed a duel. The stoker, being the better hand at a shovel, came out the victor and saved the performance of Schubert's "Unfinished" by taking the defunct oboist's chair in the orchestra. He succeeded so brilliantly that he was immediately engaged for life as assistant to Toscanini. Clinch, fadeout . . . or rather theme melody.

Stealing His Thunder

THE august New York Times, on a recent Sunday music page, carried an astounding item about "a concert of Palestinian music by Giovanni Pierluigi," which it alleged was given in Italy.

Won't Palestrina stir in his grave, if he happens to read there "all the news that's fit to print"?

Fashions for the String Group

"NEW Waistlines for Bass Viols, Scientist's Goal" reads a recent newspaper item anent experiments in evolving new forms of instruments.

If the double bass follows the fashions prevalent in feminine clothes, it will probably wear its belt just under the neck and sweep the platform with trailing draperies.

Gewandhaus Orchestra to Mark 150th Anniversary with Gala Series

LEIPZIG, July 1.—Announcement has just been made that the 150th jubilee of the Gewandhaus concerts will take place next November, at which time a series of gala programs will be given.

The famous orchestra, which began its career on Nov. 25, 1781, with Johann Adam Hiller as conductor, and which has numbered among its leaders Mendelssohn, Ferdinand Hiller, Gade, Reinecke, Nikisch, Furtwängler, and since 1929, Bruno Walter, has an unparalleled record in musical history.

San Diego to Have Summer Symphonic Series

SAN DIEGO, July 10.—The San Diego Symphony, under Nino Marcelli, will give another Summer series of outdoor concerts on Tuesday evenings at the Balboa Park organ pavilion. Six events are scheduled, on July 14, 21 and 28, Aug. 4, 11 and 18, with two extra events tentatively set for Aug. 25 and Sept. 1.



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Ravinia Opens Twentieth Season of Opera

(Continued from page 3)

ing role with veteran surety and aplomb. Even under less difficult conditions, it would have been difficult to find fault with her portrayal. From beginning to end, she was vocally capable in every respect, and the resourcefulness of her dramatic talent excited the utmost admiration. This was Miss Burke's first appearance on the Ravinia stage. Edward Johnson sang Pinkerton in his best manner. Ina Bourskaya was a deft Suzuki. The other roles were taken by Miss Falco and Messrs. Basiola, Oliviero, Ananian, Cavadore and Cehanovsky. Mr. Papi conducted.

As usual, Massenet's "Manon," with Miss Bori, Mr. Chamlee and Mr. Rothier, set the audience to cheering, on June 23, with a performance which is a gem even in the studded Ravinia repertoire. Other roles were in the hands of Misses Falco, Maxwell and Paggi, and Messrs. Defrere, Cehanovsky, Cavadore, Ananian and Golo. Mr. Hasselmans read the score with exquisite sympathy.

Yvonne Gall as Louise

Yvonne Gall made her season's debut in "Louise" on June 24, in a performance that for vocal mastery and dramatic verity surpassed any previous Ravinia appearance of this charming artist. Her return was warmly welcomed by the public. The entire presentation, including Rothier's mellow portrait of the Father, Mme. Claussen's Mother, happily less severe than her portrayal of previous years, and Mr. Johnson's well-sung Julien, was of a notable smoothness. Mr. Cavadore was good as the King of the Fools. Ruth Page danced in the Montmartre scene. Mr. Hasselmans conducted.

Ravinia's "Aida" has always been spectacular, even with the omission of the temple and triumph scenes. The performance of June 25 quite lived up to former standards. Mme. Rethberg and Mr. Martinelli sang superbly. Other excellent portrayals were Miss Bourskaya's vivid Amneris, Mr. Lazzari's splendid Ramfis, Mr. Danise's competent Amonasro, and Mr. D'An-



Mishkin
Elisabeth Rethberg as Matilde in "William Tell," in the First Ravinia Performance of the Opera Given on the Opening Night

gelo's good King. Mr. Papi's tempi caused much argument, but at least they permitted no somnolence.

"Marouf," on June 26, was again the delight of the connoisseur. Mr. Chamlee's Cobbler and Miss Gall's Princess are about as near perfection as things operatic may be. Mr. Trevisan's skeptical Vizier is capital, and Mr. Rothier's Sultan is on a par with the rest of the production, one of Ravinia's best. Mme. Claussen was the shrewish wife. A lengthy cast assisted. Mr. Hasselmans read the delightful score in his best vein.

"Manon Lescaut" by Puccini has a popularity at Ravinia that it seldom enjoys elsewhere. One of the largest audiences of the season assembled on June 27 to hear Miss Bori, Mr. Martinelli, Messrs. Defrere, D'Angelo, Cavadore, Windheim, Ananian and others, in a performance far better than the mediocre piece deserved. Mr. Papi's was a large share of the responsibility in this result.

"The Barber of Seville," on June 28, assembled Ravinia's priceless group of comedians for a sparkling performance. Florence Macbeth, the Rosina, was as deft as always, and in better vocal condition than for some time past. Mr. Chamlee achieved some noteworthy feats of coloratura, not to mention the best acting ever accorded the role of Almaviva in these parts.

Trevisan's Dr. Bartolo is a classic. His comic resources are endless; each new performance turns up some new bit of drollery, always in the best of taste, always artistic and fitting. The public adores him. Lazzari's Don Basilio is not far behind. Basiola sang Figaro splendidly. A word must be said for Philine Falco's unusually good Berta. Mr. Papi conducted.

"William Tell" was repeated on June 29, with the cast of the first performance.

A performance of "Faust," one of the best in recent years, was given on June 30, by Mmes. Gall, Paggi and Falco, and Messrs. Johnson, Rothier, Basiola and Ananian. Mr. Hasselmans conducted.

Still unrelaxing the remarkably high standard of performance, "Bohème," on July 1, was another production that might well serve as a model. Miss Bori and Mr. Chamlee were at their best; Miss Maxwell likewise; and the Bohemians of Lazzari, Basiola, Defrere and Ananian were all that could be asked. Mr. Papi conducted in his most sparkling manner.

"Lohengrin" Act Restored

For the first time at Ravinia the second act of "Lohengrin" was added to the familiar production, on July 2. Despite long cuts, and a correct if scarcely inspired performance, the public seemed to approve of the restoration. Mme. Rethberg's Elsa was, as usual, above criticism. Mr. Johnson's Lohengrin was adequate to demands. Mr. Gandolfi's Telramund, new to Ravinia, fulfilled its purpose, without great distinction; and the same must be said of Mme. Claussen's Ortrud. The King of D'Angelo and the Herald of Cehanovsky were both excellent. Mr. Hasselmans has been known to extract greater potency from the score.

"Samson et Dalila" was heard on July 3, sung by Mme. Claussen and Messrs. Martinelli, Danise, D'Angelo, Rothier and others. Mr. Hasselmans conducted.

ALBERT GOLDBERG

HAMBURG, July 1.—The Hamburg Municipal Theatre will give the premiere next December of a new opera, "Krieg über Sonja" (War over Sonia), by Horst Platen.

Milligan Is Appointed Church Music Chairman of Lausanne Conference



© Bachrach
Harold Vincent Milligan, Who Will Head the Division of Church Music at Lausanne

Harold Vincent Milligan, organist and choir director of the Riverside Church, will be chairman of the division on church music at the Anglo-American Music Conference in Lausanne, from July 31 to Aug. 7. The English co-chairman will be Dr. Ernest Bullock, organist of Westminster Abbey.

American organists who will serve on the committee with Mr. Milligan are Dr. William C. Carl, Arthur Edgerton and T. Frederick H. Candlyn.

Mr. Milligan, who is executive director of the National Music League, will also act as the American chairman of the conference on concerts for young people.

STUDIO MUSICALE GIVEN

Mrs. J. Harrison-Irvine Entertains Assembly of Musicians

Mrs. J. Harrison-Irvine held a reception at her Carnegie Hall studios on June 22, which was attended by many persons prominent in artistic and social circles. Mrs. Edward Thomas Parker and Mrs. Alvin Hathaway of Washington, sister and cousin of Mrs. Irvine, presided at the refreshment table.

Betty Blanc, soprano, in admirable style sang arias from Henry Hadley's "Cleopatra's Night" and Catalani's "La Wally." George Knisely, baritone, gave with fine voice and fervor the "Brindisi" from Thomas's "Hamlet," spirituals by Stewart Wille and Jacques Wolfe, and Michael Head's "Maidens Fair." Michael Rotondo, boy soprano, sang exquisitely a group of songs. Faith Potter played with much charm two piano solos by Massenet.

The guests included:

The Misses Auerbach, Stewart Baird, Mrs. Joel Barber, Flora and Marion Bauer, Carolyn and Helen Beebe, Mrs. Arthur Bergh, Geraldine Bergh, J. H. Bearimo, Jack Coles, Mrs. George D. Colter, Mr. and Mrs. Francesco Cugat, Mr. Cumbers, Dora de Philippe, Rose Diaz, Rafaelo Diaz, Edgar Fowlston, Leonore Griffith, Harvey N. Gregory, Mr. and Mrs. Michel Gobert, Mildred Hahn, Mrs. A. Hardman, Mrs. Minette Hirst, Irving Jackson, Mrs. Kaufman, Mr. and Mrs. A. Walter Kramer, Charlotte Lund, William MacArthur, Sybil Sammis MacDermid, Henry Macht, Miss Maduro, John F. Majeski, Horace B. Mann, Mrs. Alfred Mestre, Mrs. Joseph Milburn.

Walter Nagel, Princess Orlova, Felix Orman, Florence Otis, Mr. Paine, Haig Patigian, A. Balles Patterson, Arthur Paul, Ethel Peyser, the Misses Philippa, J. Campbell Phillips, Mr. and Mrs. Ernest Place, Mrs. M. Place, Mrs. Staples Potter, of Boston, Mrs. Howard Potter, Helen B. Reynolds, Noyes Reynolds, Mrs. Eugene Coleman Savidge, Fritz Scheff, Mrs. Walter Scott, Mr. and Mrs. Thomas Grant Springer, Edmund J. Stone, Mary Stuart, Pierre Tartoué, Renée Thornton, Rona Valdes, Mrs. Wadler, Kenneth Walton, Fanny Ward, Lois Wilson and Mrs. Charles Farley Winch.

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Emily Roosevelt is an artist of importance. She is entitled to a place in any first rank opera company, or in any assemblage of musicians who have learned how to please genuine music lovers. Her voice is big; it is rich and sonorous.—New York Morning Telegraph.

Miss Roosevelt disclosed a powerful voice of fine range and well used. Her work is imbued by a strong dramatic sense.—New York Evening Sun.

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INDIANAPOLIS PLAYS HOST TO ORGANISTS

American Guild Holds Tenth Convention with 300 in Attendance

INDIANAPOLIS, July 10.—Some 300 delegates attended the tenth annual convention of the American Guild of Organists, held in this city from June 8 to 12. Attorney-General James M. Ogden, representing Governor Harry Leslie, and City Attorney James E. Deery, acting as Mayor Reginald Sullivan's representative, welcomed the visitors at a function in the Broadway M. E. Church.

The Indianapolis Matinee Musicale, of which Mrs. Robert L. Blakeman is president, was hostess club at a reception in the Hotel Lincoln. An address was given at the closing banquet by Meredith Nicholson, author. Speakers heard in the course of various sessions included Father Finn, leader of the Paulist Choristers, New York; Alfred L. Booth, St. Louis, and the Rt. Rev. Joseph M. Francis, Indianapolis.

Programs Are Varied

An anthem, "Eternal Ruler of the Ceaseless Round," composed by Frank L. Sealy and dedicated to Cheston I. Heath, dean of the Indiana Guild, was heard at the annual service in Christ Episcopal Church, the contralto soloist being Marie Simmerlink Kraft. David L. Netafus gave a carillon recital in the Scottish Rite Cathedral. The Mendelssohn Choir, conducted by A. Elmer Steffen, shared a program with Louise Carol Titcomb, organist. Marie Simmerlink Kraft, with Edwin Arthur Kraft as accompanist, appeared in recital with Bomar Cramer, pianist.

Recitalists included Frank L. Sealy, warden, New York; Edwin Arthur Kraft, Cleveland; Arthur Dunham, Chicago; Harold L. Heeremans, Seattle; Julian R. Williams, Sewickley, Pa.; Marshall Bidwell, Cedar Rapids, Iowa; Palmer Christian, Ann Arbor; Charlotte Klein, Washington, and Arthur W. Poister, Redlands, Cal.

PAULINE SCHELLSCHMIDT

Metropolitan Opera Confirms Engagement of Göta Ljungberg



Scherl, Berlin

The Swedish Soprano, Göta Ljungberg, Who Will Sing Next Season at the Metropolitan, According to Dispatches from Europe

A contract covering five seasons has been signed by Göta Ljungberg, noted Swedish dramatic soprano, for appearances with the Metropolitan Opera Company, beginning next winter, according to an Associated Press dispatch from Stockholm received on June 18.

Edward Ziegler, assistant manager of the opera house, stated that he had received no official notification as yet of the singer's engagement. He considered that the report was probably authentic, as Mme. Ljungberg had sung for Mr. Gatti-Casazza last year and again this spring in Milan.

She made her operatic debut at the Stockholm Opera in 1918 as Elsa in "Lohengrin." She made guest appearances in the ensuing years in Berlin and at Covent Garden in London. In 1926 she left the Stockholm Opera to join the Berlin State Opera.

MUSIC PUBLISHERS AND DEALERS MEET

Conventions in New York and Chicago Discuss Vital Problems

Convening in the Hotel Roosevelt on June 16, the Music Publishers' Association of the United States endorsed a plan to affiliate with the Music Publishers' Protective Association. Officers were reelected as follows:

W. Deane Preston, Jr., B. F. Wood Music Co., Boston, president; Harold Flammer, G. Schirmer, Inc., New York, vice-president; Edwin L. Gunther, Schroeder & Gunther, New York, secretary; Carl T. Fischer, J. Fischer & Bro., New York, treasurer. Directors are: William Arms Fisher, Dr. James Francis Cooke, W. Kretschmer, Sam Fox, Isidore Witmark, H. W. Gray, Walter Jacobs, George Fischer, Michael Keane, Charles S. White and Harry Crosby. The following were appointed to committees: Harry Crosby, William Arms Fisher and Walter Jacobs, membership; William Arms Fisher, H. B. McCoy and W. Kretschmer, copyright; Harold Flammer, Edwin Gunther and George Fischer, ethics.

Endorse Choral Activities

The question of choral music received particular attention, discussion on this subject being led by Mrs. William Arms Fisher, founder and president of the Americal Choral and Festival Alliance. She was followed by Kenneth S. Clark, director of the vocal department and of the civic music division of the National Bureau for the Advancement of Music, who told what his organization was doing to promote choral singing among children and adults.

John G. Paine, chairman of the board of the Music Publishers' Protective Association, described the questionnaire he has compiled to determine means for strengthening retail outlets for sheet music.

Among problems discussed was that of lending sheet music for a consideration, especially in the case of schools, thereby cutting down sales; and the practice in certain schools of copying copyright numbers. Measures are being taken to correct both these situations. William Arms Fisher stated that 33,420 sheet music entries were copyright in 1930, an increase of more than 12 per cent over the preceding year. Reduction of dues for the current year was voted.

Sheet Music Dealers Meet in Chicago

CHICAGO, July 10.—Holding its eighteenth annual convention in the Palmer House from June 8 to 10, the National Association of Sheet Music Dealers elected officers as follows:

John Harden, Harden Music Co., Springfield, Mass., president; Robert Schmitt, Paul A. Schmitt Music Co., Minneapolis, vice-president; Thomas J. Donlan, New York, secretary-treasurer.

The need of complete cooperation between publisher and dealer was stressed and the adoption of a code of ethics advocated.

According to *Le Ménestrel*, Gluck's "Orpheus" was to be performed at the ancient theatre in Carcassonne on July 13, with Alice Raveau in the title role, and the Lamoureux Orchestra under Albert Wolff.

Rudolph Thomas Will Be New Conductor of New York Opera Comique



Rudolph Thomas, Engaged as Conductor of the New York Opera Comique

The engagement of Rudolph Thomas as conductor of the New York Opera Comique for the 1931-32 season is announced by E. Roland Harrimon, president of the organization. Mr. Thomas was previously conductor of the Royal Opera in Hanover, and also at the Hamburg Volksoper and the former Grand-ducal Opera in Darmstadt.

Born in Braunschweig, Germany, Mr. Thomas studied under Felix Mottl, Artur Nikisch, Max Reger and Hans Pfitzner. He came to America in 1926, joining the faculty of the Cincinnati Conservatory, where he directed the opera department and the orchestra. He appeared as guest conductor of the Cincinnati Symphony Orchestra and conducted the orchestra's concerts for young people.

At Teachers College, Columbia University, Mr. Thomas has had charge of a conductors' course under the auspices of the Juilliard School. Last Summer, in association with Albert Stoessel, he led members of the former New York Symphony Orchestra at Chautauqua.

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Oberlin Conservatory Plans Oratorio Society as Additional Activity

OBERLIN, July 10.—Formation of an oratorio society in the Autumn is an enterprise planned by the Oberlin Conservatory of Music, of which Frank H. Shaw is the director. The department of choral singing is one that has been added under Mr. Shaw's regime; included in it are madrigal groups and an a cappella choir.

Mr. Shaw came to Oberlin in 1924, with a record of fifteen years of teaching and ten of administrative experience. He had taught at Monmouth College Conservatory and at Cornell College Conservatory, Mount Vernon, Iowa. After a year as acting director at Cornell, and two years' study abroad, he returned to Mount Vernon in 1915 for nine years' work as director, teacher of piano and director of the Cornell Music Festival. He received the degree of honorary Doctor of Music from Syracuse University in 1929 and from Cornell in 1930.

As director, of Oberlin Conservatory, Mr. Shaw has raised the standard of admission, and has definitely limited the enrollment to the number of students that may best be cared for by existing facilities.

Mme. Schumann-Heink Wins \$75,000 Judgment

LOS ANGELES, July 10.—Ernestine Schumann-Heink, opera singer, and her son Ferdinand were awarded judgments in the Superior Court here on June 15, in breach of contract suits against Edwin Carewe, motion picture producer.

The diva got a judgment of \$75,000 and her son one of \$500 in suits which grew out of failure to produce a motion picture in German and English, featuring them.



T. J. Rice

Frank H. Shaw, Director of the Oberlin Conservatory of Music

North Shore District Entertains Delegates to Federation Biennial

CHICAGO, July 10.—The North Shore district of the Illinois Federation of Music Clubs gave a dinner and musicale at the Chicago Woman's Club on June 14 in honor of the national officers and delegates of the National Federation of Music Clubs, who were en route to the biennial convention at San Francisco. Prominent among the guests were Mrs. Elmer James Ottaway, national president, and Mrs. Edgar Stillman Kelly, chairman of the biennial.

The program was given by a trio consisting of Mischa Mischakoff, violinist; Daniel Sainenberg, cellist, and Rudolph Reuter, pianist. Agnes Hope Pillsbury and Alma Birmingham played two piano compositions by American women composers.

A. G.

Commencements in Chicago

Chicago Musical College

CHICAGO, July 10.—The sixty-fifth commencement concert and exercises of the Chicago Musical College were held at the Civic Opera House on June 24. Rudolph Ganz, director of the college, made the graduation address and awarded prizes and degrees.

The honorary degree, Doctor of Music, was conferred upon Charles F. Rogers, dean of the college of music of the University of Arizona. Honorary Master of Music degrees were awarded to Lura Schuler Smith, pianist of Lincoln, Nebraska; Charles A. Fullerton, head of the department of music, Iowa State Teachers' College; Louis Cornell, pianist, of the faculty of the New England Conservatory; Clarence Burg, dean of the College of Fine Arts of Oklahoma City University; and Julius Gold, musicologist and theorist, lecturer at Leland Stanford University.

Leon Sametini conducted the Chicago Musical College Symphony Orchestra, and the following soloists were heard: Vera Bradford, Dorothea Helenius, Leo Pevsner, Sam Raphling, Ralph Squires and Norman Voelcker. Edward Collins appeared as guest conductor, conducting his own Overture, "Mardi Gras."

American Conservatory

CHICAGO, July 10.—The forty-fifth annual commencement exercises and concert of the American Conservatory of Music were held in Orchestra Hall on June 15. Adolf Weidig conducted an orchestra composed of members of the Chicago Symphony Orchestra. An address was made by Dr. Herbert Whiting Virgin. Degrees, diplomas and prizes were awarded by the president, John J. Hattstaedt and Karleton Hackett.

Soloists appearing with the orchestra were Pierson Thal, Harold Holst, Gibson Walters, Molly Greenfield, Genevieve Gettling, Mary Gussin, Frances Ernest, Ruth Taylor and Marie Cowan.

Gunn School of Music

CHICAGO, July 10.—The Gunn School of Music gave its annual commencement concert and program in Kimball Hall on June 16. Glenn Dillard Gunn, president of the school, made the address and presentation of degrees and diplomas. A program of chamber music was presented by students of the school, assisted by the Amy Neill String Quartet. Those appearing were Pearl Taube, Oscar Chausow, Margaret Jean Cree, Clara Idelson, Roger Hille, Gregory Konold, Lolita Bertling, Brina Nelson and Dwight Gilmour.

Chicago Conservatory

CHICAGO, July 10.—The Chicago Conservatory of Music held its commencement exercises on the evening of June 18, in Kimball Hall. The program was given by Elizabeth Ann Van Pelt, pianist; Ruth Ellman, pianist, assisted at the second piano by her teacher, Mme. Ziniada Aleskowskaya; A. Matson, baritone; the Alexander Sebald String Quartet, and the Charles H. Keep mixed chorus, the incidental solo sung by Ruth Huebner.

The address was given by Prof. Fred Merrifield of the University of Chicago and degrees were presented by Charles Norman Granville. Howard

Clarke Davis and Russell Carter were given the honorary degree of Doctor of Music; Sallade Howard the degree of Master of Music and Mr. Matson that of Bachelor of Music. A large class received other awards and certificates.

Bush Conservatory

CHICAGO, July 10.—The commencement of Bush Conservatory was held in Murphy Memorial Auditorium on June 17. A musical program was given by a string orchestra, conducted by Alfred Moses and Fritz Renk, the latter conducting "Three Miniatures" of his own composition. The soloists were Russel Hayton, organist; Rosalyn Tureck, pianist, Augusta Siroky, soprano; Luigi Pupillo, violinist; and a vocal quartet consisting of Florence Edwards, Betty Sickles Power, Charles Sears and Ernest Eckerman.

An address was made by Edgar Nelson, president of Bush Conservatory, who also presented the degrees and diplomas. Glenn Dillard Gunn, critic for the *Herald and Examiner*, pianist, pedagogue, and president of the Gunn School of Music, was given an honorary doctor's degree. M. M.

Chicago Artists Give Recital

Marjorie M. Sherman, mezzo-contralto; Hadesseh McGiffin, pianist, and Emily Bottcher, pianist, gave a recital in Kimball Hall recently under the auspices of the Musical Guild. Miss Sherman is from the Mary Peck Thomson studios.

Stadium Concerts Opened

(Continued from page 3)

The opening week brought a first-time hearing at the Stadium in Sibelius's Symphony No. 1, in E Minor, heard on the evening of July 10. An American work, "The Pleasure Dome of Kubla Khan" by Charles T. Griffes, was scheduled for performance on the evening of July 11. The Hall Johnson Choir was announced as the first solo organization, to be heard on Sunday evening, July 12.

The concerts of the first three weeks of the season will be led by Mr. van Hoogstraten, those of the next two weeks by Fritz Reiner, and the final three weeks by Albert Coates.

A number of novelties scheduled for the series include several first hearings in this country. Mr. van Hoogstraten will present Rubin Goldmark's "Gettysburg Requiem," the "Night Music" from Mahler's Seventh Symphony, Daniel Gregory Mason's "Chanticleer" Overture and the "Romantic" Symphony, No. 4, of Bruckner.

Mr. Reiner will conduct Kodaly's "Dances of Marosszek," the "Sinfonia Domestica" and the interlude from "Intermezzo" of Richard Strauss, Hindemith's Overture to "Neues vom Tage," Manuel de Falla's "El Amor Brujo," and Howard Hanson's "Romantic" Symphony.

Mr. Coates will introduce his new suites from incidental music to Shakespeare's "Taming of the Shrew," an arrangement by Whittaker of a sonata from Bach's Cantata No. 31, the "Norfolk" Rhapsody of Vaughan Williams and the suite from music to the comedy "The Flea," by Shaparin.



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(Continued from page 5)

occasion, with various ceremonies filling the intermission-period following the Lalo Overture to "Le Roi d'Ys" and the César Franck Symphony. Mr. Damrosch, applauded by the audience of 6000, accepted a laurel wreath presented by Mrs. Ottaway, and responded wittily.

The second half of the program included the premiere of the tone-poem "Excalibur," last composition of the New England composer, Louis Adolphe Coerne, who died in 1922. This composition was awarded the \$1,000 prize offered by the Ohio Federation of Music Clubs, the judges being Dr. Modeste Alloo, Dean of Music, University of California; Edward Schneider, San Francisco composer; and Dr. Artur Rodzinski, conductor of the Los Angeles Philharmonic.

"Excalibur," inspired by the old legend of King Arthur's sword, as immortalized by Malory and Tennyson, is in the modern idiom but without extremist qualities, well-constructed, essentially romantic in concept, and with well-developed orchestral effects.

Large Enrollment Reported

On Wednesday the Extension Department Breakfast was given with Mrs. H. L. Miller of Madison, Wis., as chairman. Mrs. Ottaway spoke on "Why Federate?" and Jessie Fredericks of the San Francisco Public Library on "Music in the Libraries."

Discussion of extension work continued during the regular morning session in the Gold Ball Room, for which the Allied Arts Club, with Mrs. E. R. Kerfoot, past president, was hostess. Mrs. H. L. Miller reported enrollment of 1622 new clubs to membership, 1077 of which were junior ones. The total Federation enrollment now stands at 2552 junior and 2240 senior organizations. California claims the distinction of adding the most member clubs to its State Federation during the past two years, with fifteen to the twelve reported by the next competitor, Ohio. Because California was the hostess state, it was agreed by Mrs. Stoll, State Federation president, and Mrs. Birmingham that the prize be awarded to Ohio.

Dr. R. B. von Klensmid, president of the University of Southern California, Los Angeles, made a strong plea that music be stripped of sham.

At noon the convention adjourned to be the luncheon guests of the Southern Pacific Company aboard a special ferry



Ruth Spindler, Pupil of Charles Sanford Skilton at the University of Kansas, Who Won the Organ Prize in the Federation Contests for Young Artists

boat that took them across the San Francisco Bay to Berkeley, the home of the State University. There in Faculty Glade and the Greek Theatre they were welcomed and entertained. Vice-president Monroe E. Deutsch gave the official greetings. Marie Montana sang exquisitely the Mozart aria "Dove sono?" Antonio de Grassi played equally inspiringly the Bach Chaconne. The Monday Morning Club of San Diego again did credit to their conductors, Louis and Bess Bangert.

The hundreds of visitors were taken by automobiles through the beautiful Berkeley Hills residential section to Mills College, Oakland, where they were welcomed by Dean Luther Marchant of the music department and entertained at supper. The Brosa Quartet played an evening concert for the guests.

Music in Religious Education

On Thursday, "Music in Religious Education" (L. E. Behymer, Los Angeles, toastmaster) was the topic of the breakfast which had as speakers Princess Tsianina Redfeather, Indian soprano, and Rev. John Ribeyron of St. Mary's College.

The morning session in the Gold Ball Room, (Pacific Musical Society, Mme. Cailleau, president, hostess) opened with a spirited performance of Cad-

man's "Chinese Flower Fete," sung by the MacDowell Chorus of Portland, Ore. The Publicity Department, Mrs. Henry Schurman, chairman, presented as speakers Mrs. Helen Harrison Mills, editor of the *Music Club Magazine*; Mrs. Grace Mabree, editor of the bulletin *Music in Religious Education*; and Ramona Little, delegate from Los Angeles and representative of the National Music League.

Charles Cooper, pianist, played a half-hour's recital of works by Beethoven, Chopin, Griffes and Strauss-Schulz-Evler.

Choral Groups Presented

Thursday afternoon's program in the Civic Auditorium was given over to choral music, which filled a very considerable part of the Federation program. The organizations heard were the Women's Lyric Club of Los Angeles, under J. B. Poulin, who gave five works by American composers; the splendid A Capella Choir from the Denver College of Music, led by J. C. Wilcox; the Lucile Bethel Chorus of Newark, N. J., under Lucile Bethel, and the MacDowell Club of Portland, Ore., led by William H. Boyer, supervisor of music.

Hold International Dinner

The second banquet of the week, the International Night Dinner on June 25, was a brilliant event. The program was broadcast over the NBC network. Among the speakers, Walter Damrosch declared that he saw in radio one of the greatest forces for international understanding in music. Dr. Leigh Henry, British composer and critic, said that there are at least forty-five American composers whose work compares favorably with their foreign contemporaries, and that when these men are adequately appreciated in the United States, they will also be welcomed in Europe.

Two foreign consuls-general spoke briefly in their official capacities, A. C. Charlton (British) and Karl von Hentig (Germany). A representative of the Chinese legation, Victor Chang, described the possibilities of the New China—a nation that has proved itself long since an art and science center, and now must be reborn to international concepts of music. Henry Cowell, composer-pianist, spoke on "Music in Latin-America," a subject he studied at first-hand on a concert tour last season as he directed the work of the Pan-American Association. Other speakers were Richard M. Tobin, former ambassador to the Netherlands and chairman of the San Francisco citizen's committee for the biennial; Mrs. Edgar Stillman Kelley, who told of the cordial reception given Edgar Stillman Kelley and his compositions abroad.

Mrs. Helen Harrison Mills presided. Musical numbers were given by Emily Roosevelt, soprano; Cameron MacLean, baritone, and Vasia Anikeef, bass.

The Publicity Breakfast, Mrs. Henry Schurman, chairman, on Friday morning, introduced Redfern Mason, music critic of the San Francisco *Examiner*, in a stirring talk on "Subsidization in Music," calling to the attention of the listeners that Berlin has an eleven months' annual opera season, with a million-dollar State subsidy.

At the regular morning session, while delegates were hurrying into the voting booths to cast their ballots for

forty-five directors, the Musicians' Club, Antoine de Vally, president, were hosts in the Gold Ballroom. The Allied Arts Double Trio of Portland sang a group of Elinor Remick Warren's works. Several committees gave reports.

The theme of the session was "Religious Education," with talks by Mrs. Grace W. Mabree, Mrs. C. N. McHose, Mrs. R. Tinsley and Glenn Tindall. Cantor Rueben Rinder of Temple Emanu-El described the synagogue ritual, illustrating his talk with canticles and intoned prayers. Josephine Dow Randall of the San Francisco Playground Commission, demonstrated with a toy symphony orchestra and choruses some of the recreation music of the city. The Pennsylvania delegation received a prize of \$3,000 for the best attendance at the convention.

Cadman Sonata Has Premiere

At the afternoon session, held at the Civic Auditorium, the first performance of Charles Wakefield Cadman's new Sonata in G for violin and piano was presented. Sol Cohen of Los Angeles, to whom it is dedicated, with the composer at the piano, gave a virtuoso reading of a composition that is a blend of Cadman's best qualities—markedly lyric, but with modern harmonization. It is a work that should fill a gap in the modern repertoire of the violin.

Other musical numbers included a half-hour's splendid organ recital by Frederick Riesberg. The Philomel Singers of Seattle, led by R. H. Kendrick, gave another half-hour of American compositions. The Burbank Choral Club closed the afternoon's session with a program conducted by Charles LeRoy Munro, with Ray Howard Crittenden as guest soloist.

The San Francisco premiere of Fortune Gallo's screen version of "Pagliacci" was presented before the delegates in the evening at the Palace Hotel, before a large and interested audience. The principal roles were taken by San Carlo Opera singers, Fernando Bertini as Canio; Alba Novello, Nedda; Mario Valle, Tonio; (Continued on page 30)

PHRADIE WELLS

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Braving Autograph Fiends and Chills, Leonora Cortez Will Revisit Europe

OPPORTUNITY to study the foibles of concert audiences in various lands was afforded by a European tour which Leonora Cortez, the young American pianist, made this season. The itinerary included twenty concerts in six weeks, and the stopping places were scattered from Stockholm to Budapest.

"On some stages of the journey I had hardly time to take a good breath," Miss Cortez says. "The trip from London to Stockholm, for instance, took two days and two nights, and I had to play on the days preceding my departure and following my arrival."

"The psychology of the different nations differs considerably. In the south, the audiences were much more spontaneous in expressing their reactions."

"There is a tradition that Budapest is very critical. However, after my recital there I was swamped by autograph collectors—about fifty people brought slips of paper for me to sign after the concert. I had to tell some of them to come back on the following day. Apparently it is an old Hungarian custom!"

"In Prague a composer inscribed a manuscript composition to me. And in Munich, the well-known artist, Ferdinand Staeger, presented me with an etching of Hugo Eckener, the commander of the Graf Zeppelin, which I value highly."

A Matter of Temperature

"Of course, there were differences in climate to get accustomed to. My choicest experience in this respect was in the industrial city of Tönsberg, on

the Norwegian coast near Oslo. All concerts are given there in a large hall, which has four picturesque stoves, one in each corner.

"When I expressed some doubt about the temperature being right, as only two stoves had been lighted, the attendant told me, 'Just wait till the people get here. They'll warm the hall.' Perhaps the most feverish music-lovers were absent that night, for I had to wear a shawl over my evening gown while I played."

"In Holland, where I gave some concerts last year in late April, the audience wore fur coats in the hall. Pity the poor artist who has to make up in her *accelerandi* for the sins of the janitor! Yet in the summer there is no more beautiful spot than Scheveningen, where I played at the Kurhaus, as soloist with the Residentie Orkest of The Hague, under Ignaz Neumark."

Miss Cortez, whose engagements are now being booked by Haensel & Jones, of Columbia Concerts Corporation, will sail on Aug. 26 for another tour of Europe, extending until the first of the year. After a month spent on vacation in Switzerland, she will open her tour with a recital in Berlin on Oct. 8, and will be the soloist in a gala concert to be given by the Philharmonic Orchestra of Pilsen, in Czechoslovakia, on Oct. 11. She will also be heard in one of the subscription concerts of the Leipzig Philharmonic. Her appearances will include recitals in Paris, London, Vienna, Prague, Munich, Frankfurt, The Hague, Amsterdam, Stockholm and Oslo. R. M. K.

BARRERE ENSEMBLE IN POST-SEASON CONCERTS

Maduro's "Scherzo Espagnole" and Braine's "Phantasy" Played Before Large Audiences

Georges Barrère and his Little Symphony gave the second of their three post-season concerts in the Town Hall on the evening of June 11. A feature of the program was a delightfully colorful "Scherzo Espagnole," by Charles Maduro, who comes from what Mr. Barrère termed "the very cordial island of Curaçao." The composer was heartily applauded and bowed his acknowledgments from the balcony.

Beginning with the overture to Weber's little known opera "Sylvana,"

Mr. Barrère subsequently conducted a Symphony in D, which Mozart composed at sixteen, his own arrangement of the late Charles T. Griffes's "The White Peacock," André Caplet's "Suite Persane," and a "Divertissement" by Lalo. Bach's Suite in B Minor, for flute and orchestra, with Mr. Barrère as soloist, closed the evening brilliantly.

At his third concert in the same auditorium on the evening of June 18, Mr. Barrère introduced a skilfully contrived and lyrical "Phantasy" for piano and orchestra by Robert Braine. The composer, a Cincinnati, ably filled the role of soloist and was warmly received. Other novelties were John Alden Carpenter's "Little Indian" and "Little Dancer," scored for orchestra by the conductor.

The program opened with two overtures by Mozart, "La Finta Semplice" and "Bastien and Bastienne." Schubert's Symphony, No. 5, Debussy's "Suite Bergamasque," and three numbers by Albeniz completed the list. For the customary postlude Mr. Barrère played flute solos by Wormser, Widor and Gluck.

Amato to Sing in Two Performances with Cleveland Opera

Pasquale Amato, noted baritone, formerly of the Metropolitan Opera Company, has been engaged for two performances this month with the Cleveland Stadium Opera Company. Mr. Amato has many admirers in Cleveland, where he has previously sung in opera.



Goldberg

Leonora Cortez, American Pianist, from a Recent Studio Portrait

TIBBETT FILM PREMIERE

Baritone Portrays Role of Vagabond in "The Prodigal"

A new musical film, the third in which Lawrence Tibbett has been the featured player, and entitled "The Prodigal," had its premiere at the Capitol Theatre, New York, on June 28. It is a romantic drama of the South, with interpolated songs by Mr. Tibbett.

In the play the Metropolitan Opera baritone portrays the role of Jeffery Farraday, a ne'er-do-well but lovable youth, who returns to his home town to find his brother married to the girl he himself loves. His affection is returned, but after a prolonged struggle between love and duty, the hero takes up his wandering again.

Mr. Tibbett is heard to excellent advantage in several popular numbers, among them "Without a Song" by Vincent Youmans. His voice is recorded with exceptional clarity. Needless to say, it is one of the finest voices heard today in the musical films. Others in the cast are Esther Ralston, Roland Young, Cliff Edwards and Emma Dunn. M.

WORKS BY STUDENTS PLAYED IN BOSTON

New England Conservatory Holds Commencement Exercises

BOSTON, July 10.—Original compositions by students of the New England Conservatory of Music comprised the program given in Jordan Hall on June 12. Wallace Goodrich, director, conducted the Conservatory Orchestra.

Lucille Monaghan presented a Nocturne for orchestra. Elisabeth Joanne Schulz was represented by "Dusk," a short orchestral poem. John M. Longyear composed a number entitled "La Desesperanza." Maryette M. Lum contributed a work called "April Night in a Chinese Temple."

The program also included works by standard composers especially orchestrated for the occasion. Frescobaldi, Beethoven, Grieg, Cyril Scott and Mendelssohn were represented in arrangements by Henri Piller, Gertrude Pierce, Earl A. Chamberlain, Edward O'Hearne and Robert G. Ewing.

John Erskine, president of the Juilliard School of Music, New York, addressed the graduating class at commencement exercises, held June 23. Mr. Goodrich presented diplomas in the conservatory course and degrees in the collegiate course. The growth in the latter department, which issued its first degree in 1927, was attested by the largest degree class to date.

Recipients of Degrees

Those to receive degrees were:

Bachelor of Music: Margaret Ruth Avedovech, Eleanor Taylor, Ruth Hampton, Gertrude Anna Harvey, Robert Gibson Ewing, Gertrude Pierce and James Ulmer.

Bachelor of School Music: Eleanor Bullard Doughty, Stella Agnes Gorse, Aphrem George Hoven, Ruth Lobaugh, Ethel Stanlie MacCormack, Walter Raymond McClure, Marion Anne Moses, Madeline Beatrice Jamieson, Philip Earl Saltman, Stanley Clement Slominski, Margaret Mackey Tennant, Lillian Avernia Veinot and Edmund Theodore Wilson.

W. J. PARKER

Give Sonata Program

Geza de Kresz, leader of the Hart House String Quartet, recently gave a sonata recital in Budapest with his wife, Norah Drewett de Kresz, pianist.

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In Boston Studios

BOSTON, July 10.—Students of Hans Ebell, head of the piano teaching department of the National Associated Studios of Music, Inc., gave a piano recital in the "Little Theatre" on the evening of June 15. Those who gave a good account of their season's work were: Ruth Kramer, Adele Olodofsky, Hazel Greenberg, Helen Wallace, Rena Wood, Julia Kidder, Nathan Rudnick and Selma Pelonsky.

The final recital by pupils of Henry Jackson Warren was held in his Newbury Street studio on the evening of June 22. There was a large attendance, and the young artists made a creditable showing of their vocal talents. Those who performed were: Donald W. Price, Thelma Paignon, Mary K. O'Garra, John J. McQuade, Jr., Eleanor Gray, Gratton G. Howland, Elise E. Dickerman, Harry F. Hey, Marion Wills, W. Kendall Blake, Ruth Koffinke, Clifton D. Hall and Elizabeth Spalding.

Mr. and Mrs. Jackson will summer, as usual, at their estate in Plainfield, N. H.

W. J. P.

Jessie Fleming Vose, teacher of voice, has concluded a series of musicales which attracted scores of music lovers to her home in Watertown on Sunday evenings during the season. At a recent gathering James Loder, pianist, returning from a concert tour of New York State, played compositions by Schubert and Liszt, and "Morning of the Year," by Cadman. Marion Chase and Ranny Weeks, radio artists, shared honors with the pianist. Vocal solos were given by Helen Holiday, Ruth Eaton, Hattie Maye Nash, Marjorie Plunkett, Randolph Salmons and Mrs. Henry Plummer, with Mrs. Vose accompanying. Roy Nichols sang several of his compositions, settings of poems by New England poets, with Miss Kirkpatrick at the piano. Messrs. Salmons and Nichols, with Mesdames Plunkett and Nash, gave quartet numbers.

Roy Garland Nichols, baritone, pupil of Mrs. Vose, recently won the Massachusetts State Federation Contest.

Margaret Macdonald and Myron Burnes, piano pupils of Frederic Tillotson, were winners in the National Federation of Music Clubs Junior Contests, held recently in Steinert Hall.

Mr. Tillotson will spend part of the summer in Cummington, Mass., in the Berkshires, where he will give nine chamber concerts and eight lectures, besides doing private teaching.

Aab Artists in Hartford Recital

HARTFORD, CONN., July 10.—The Aab Vocal Studio of West Hartford, presented a group of church soloists and radio artists in a brilliant program of songs and arias in the ballroom of the Hotel Bond, here, on June 30.

Those heard were Mabel Collins, Mary Butler, Doris Griffin Snow, Rita Baum, Isabel Root Carr, Teresa Carroll, Jeanette Ebenstein, Carolyn Grady, Dora Baum, Helen Connerton, Cecelia Oderman, Lillian Baron, Florence Hersh, Sally Collins Dawley, Alfred Kettledon, John Farren, Edward Roche, and George Jones. Ethel Syrett Tracy and Henri Tussenbreek were the accompanists.

Oscar Wagner Returns After European Visit for Chautauqua Series



An Informal Snapshot of Oscar Wagner, Assistant Dean of the Juilliard School of Music, on Board the Bremen

A passenger on the incoming Bremen on June 28 was Oscar Wagner, pianist and assistant dean of the Juilliard School of Music.

Mr. Wagner returned after a European visit in order to take up his Summer activity at Chautauqua, N. Y., where he will again be active teaching piano. He will also appear as soloist with the Chautauqua Symphony, under Albert Stoessel.

Leopold Makes Television Debut

Ralph Leopold, pianist, made his debut in television over Station W2XCR and WGBS on the evening of June 16. He included in his program Rummel's arrangement of a chorale from Bach's "Easter Cantata," Chopin's Nocturne in D Flat, Rachmaninoff's "Humoresque," Scott's transcription of "Cherry Ripe," "Music Box" by Sauer, and the pianist's own arrangement of excerpts from the third act of "Siegfried."

Walter Charnbury Heard in Radio Recitals

Walter Charnbury, pianist, and Arthur Baecht, violinist, broadcast a series of Sonata recitals from Station WOR on Friday afternoons, June 12, 19 and 26, playing works by Beethoven, Mozart and Schumann. Mr. Charnbury gave a recital from the same station on May 26.

Martha Attwood Re-engaged for General Motors Program

Martha Attwood, soprano, who was soloist of the General Motors program on June 29, was re-engaged for an appearance on the same broadcast on July 13.

IN THE BROADCASTING WORLD

PACKARD PRESENTS STARS

Four Radio Concerts Include Farrar and McCormack

The latest radio series enlisting celebrities is that sponsored by the Packard Motor Car Company, which was opened on June 29, with the air debut of Geraldine Farrar, assisted by a symphony orchestra conducted by Nathaniel Shilkret, over WJZ at 10.30 o'clock EDT. The former Metropolitan diva, who had declared she would never sing before a microphone, accomplished her bow very successfully in the Habanera and Seguidilla from "Carmen," Dvorak's "Songs My Mother Taught Me" and Tchaikovsky's "None but the Lonely Heart."

The second concert in this series of four on successive Monday evenings was given by Anna Case, soprano, and Cyrena Van Gordon, contralto, on July 6. Marion Talley, emerging from retirement on her Kansas farm, was announced to make her radio bow on the evening of July 13. John McCormack is scheduled to give the final concert of the series on July 20.

Sodero Returns to Lead NBC Operatic Program

Maestro Cesare Sodero was welcomed on his return to the programs of the National Broadcasting Company on July 12, when he conducted an hour called "Through the Opera Glass," an operatic program, devoted on this occasion to Italian music. It is understood that Maestro Sodero will again be active in NBC programs, operatic and symphonic.

New Eddy Brown String Quartet Opens Series

Eddy Brown has organized a string quartet which was heard in the first of a weekly series over WOR on July 5 at 7.45 p.m. The program was all-American music and included works by Chadwick, Nevin and Skilton. Mr. Brown is first violinist, Sacha Fidelman, second violinist; Anthony Borello, viola, and Paulo Gruppe 'cello.

Tollefsen Trio Continues Series

The weekly broadcast of the Tollefsen Trio over the Blue Network from Station WJZ will continue during the summer months on Wednesday evenings at 7:15 p.m., Eastern daylight saving time. This broadcast is known as "The Northern Lights" and is given over to works by Scandinavian composers.



A new figure in television programs is our old friend Sigmund Spaeth. He is here shown slightly disguised in the habiliments of "The Old-Time Balladeer," in which guise he gave a second program of "Songs of the 'Nineties" from Station WGBS, on July 14. These programs also go out over the regular radio channels.

NBC to Carry Exclusive Broadcasts from New Waldorf-Astoria

Exclusive broadcasting rights to all musical and other programs in the New Waldorf-Astoria Hotel, New York, have been reserved for the National Broadcasting Corporation, according to an agreement entered into July 7 between M. H. Aylesworth, president of the latter organization, and Lucius Boomer of the hotel corporation. Daily broadcasts will be made, including a Sunday series of organ recitals. The NBC Artists Service will supply all the artists to be heard in these programs.

Barlow Conducts Wagner Program

The weekly Philco Symphony broadcast conducted by Howard Barlow over the Columbia Broadcasting System was on Tuesday evening, June 30, an all-Wagner program. Mr. Barlow led his fine orchestra in admirable performances of the "Prelude and Liebestod" from "Tristan," and excerpts from "Siegfried," "Meistersinger" and "Tannhäuser." After the broadcast a party was given by the sponsors of the hour in honor of the conductor at the Hotel Biltmore.

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Lyricism Marks New Compositions

UNUSUAL are settings by Arthur Piechler of two Shakespeare poems, "Liebessehnsucht" and "Musik und Poesie" (Berlin: Adolph Fürstner). These are for unaccompanied mixed chorus and are among the most interesting part-songs we have seen in a long time. They are up-to-date harmonically, but fetching withal.

Unfortunately the composer has set them to German versions. Under these he has placed the English originals, which, alas, have been twisted to fit the music. See the opening measures of "Music and Poetry," where the monosyllable "if" is set on two quarter notes (!) and the word "music" is accented on the second syllable, as in German, on the first beat of a three-quarter time measure! A hopeless situation. Similarly, the second syllable of "gazes" in "Liebessehnsucht" is set to a quarter note on the first beat of a measure.

It is suggested that English paraphrases of the original Shakespeare be made that will suit this excellent music.

The January issue of Henry Cowell's magazine *New Music* is devoted to the publication of Colin McPhee's Concerto for Piano with accompaniment of two flutes, oboe, clarinet, bassoon, horn, trumpet and tenor trombone.

This is very contemporary music, in fact, very very. But we are happy to state that Mr. McPhee has something to say. He is a young composer who does not eschew the tuneful, despite his acrid harmonic scheme. There are three movements, an Allegretto, 6/8, a Lento 4/2 called Chorale, and a Coda, 4/4 marked Energico.

The full score contains the orchestral part reduced for a second piano, so that from two copies of the score it is possible to give a performance on two pianos. Mr. McPhee has already played the work with that indefatigable sponsor of novelties, Georges Barrère.

Ernst Eulenburg, ever ready with new miniature scores in his famous yellow cover edition, has a charming list of additions.

Fine Additions Lalo's lovely overture to "Le Roi d'Ys," Boieldieu's Overture to "The Caliph of Bagdad," and Dvorak's Scherzo Capriccioso, Op. 66, make their appearance in it. The French overtures are edited and the Lalo provided with a preface by Maurice Cauchie. A Concerto in D Major, "Il Cardellino," for

flute and strings, by Antonio Vivaldi, edited by Alfred Einstein, is very welcome, as are the Haydn Symphonies, No. 48 and No. 55. The former is called the "Maria Theresa," the latter "The School Master," and both are said to be issued in score for the first time, due to the diligence of Wilhelm



Arthur Piechler, Young German Modernist, Whose Choral Settings of Shakespeare Poems Are Unusually Fine

Altmann, the German musicologist. Charming symphonies, especially the "Maria Theresa," with its lovely Adagio movement.

Arnold Schering edits Bach's cantatas No. 65, "Sie werden aus Saba alle kommen," and No. 140, "Wachet auf, ruft uns die Stimme," glorious music, which we are happy, indeed, to have in orchestral score in our libraries. Herr Schering has done his editions from the Bach Gesellschaft Ausgabe and has written excellent prefaces. These appear in German and English.

A single modern work is Hermann Wunsch's "Kleine Lustspiel-Suite," Op. 37, comprising a "Heldische Fabel," "Rührszene," "Intrigenspiel" and "Finale (Happy End)." Provided one does not take this music too seriously, it is passable stuff, terribly well written and scored, but just a bit on the dull side.

Two pleasant little piano pieces by Clement Doucet, of the piano duo Wiener-Doucet, due here for a tour next season, are "Wiener Luft" and "Montparnasse" (Vienna: Universal Edition. New York: Associated Music Publishers.)

M. Doucet writes gaily in popular vein, with a good deal of the carefree quality that the younger men of our

day display. "Wiener Luft" has not much in it that is Viennese to us, but probably it is Vienna through a Frenchman's eyes. We prefer the graceful "Montparnasse," which is not unlike Felix Arndt's "Nola" in feeling. The pieces are frankly salon bits in dance form, not difficult to play.

Louise Snodgrass, a gifted Cincinnati composer, has written what should be a "hit" among songs for men this season in her "London A Fine Man's Song Girl" (New York: and Part-Song in J. Fischer & Bro.), Spiritual Style a rousing melodic song with enough

of the popular tone in it to appeal to all kinds of listeners. The text is her own and is quite as fetching as is the music, which is couched in an idiom that reflects the influence of the harmonic advance of our day upon a melody that has a folk-like swing. It is vocally very grateful and exceedingly well written. It is issued for medium voice.

For three-part women's voices Mrs. Snodgrass has done an impressive and unique chorus in her "Seekin'," from the press of the same publisher, to a poem by Louise Ayres Garnett. This is a Negro dialect piece, cast in the mood of a spiritual. But the material is the composer's own. The part writing is managed with genuine skill, and the piano accompaniment carefully and admirably conceived. For women's choral groups desiring an unusual composition for their programs this extended composition may be enthusiastically recommended. Its individuality is as decided as is its effectiveness, a not too frequent combination.

Lillian Craig Coffman of St. Louis has made a straightforward, melodious setting for medium or high voice of Sara Teasdale's poem, "Joy," which had previously been set by various well-known composers during the past fifteen years.

Mrs. Coffman's music is along conventional lines, both melodically and harmonically, but is exceedingly effective for the voice—in short, an excellent closing song for a group. It is published by the Shattinger Piano & Music Co., St. Louis.

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For Ensemble

"The String Players Ensemble Repertory." For Four Violins and Piano. (Viola available in place of Violin IV, 'Cello ad lib.) Compiled and arranged by Karl Rissland. Four Books. "Ten Simple Pieces," "Ten Folk Melodies," "Ten Familiar Melodies," "Ten Miniature Classics." (Boston: Oliver Ditson Co.) Ideally handled arrangements, nicely graded, suitable for school and private work.

For the Piano

"Five Finger-Frolics," "The Glider." By Bernard Wagness. "The Snow-Storm." By Mathilde Bilbro. "Early English Classics." Edited and Revised for the Modern Piano by George Pratt Maxim. These pieces by Bull, Byrd, Purcell, Arne et al., composed originally for the virginal and harpsichord, are charmingly set for the piano. Bourrée

from Second English Suite. By Joh. Seb. Bach. Concert Transcription by Richard Burmeister. "Pizzicati" from "Sylvia" by Delibes. "Valse lente" from "Coppelia" by Delibes. Concert Transcriptions by Michael Zadora. "Procession of the Sardar" from "Caucasian Sketches." By M. Ippolitoff-Ivanoff. (Boston: Oliver Ditson Co.)

Symphony No. 3. By C. Saint-Saëns. Symphonies Nos. 1, 2, 3, 4. By L. van Beethoven. Symphony No. 2. By Robert Schumann. (Boston: Oliver Ditson Co.) These famous works appear in excellent piano solo transcriptions superbly annotated by Percy Goetschius. Dr. Goetschius, who has put to his credit a very memorable thing in this "Analytic Symphony Series," has given every symphony in it his most careful attention. In the case of the Saint-Saëns work, he is also responsible for the actual reduction of the orchestral score to this playable piano version.

Hortense Monath to Make Tour Under Hull Management

Hortense Monath, pianist, will concertize next season under Concert Management Vera Bull Hull. She will give a pair of concerts in New York, recitals in Chicago and Boston, and will make a concert tour in the Middle West and South.

Mme. Monath studied piano with Ernest Hutcheson and later with Artur Schnabel in Berlin for several years. Under her maiden name of Hortense Husserl, she made a strikingly successful debut in Berlin, gave concerts in Rome, Florence, Bologna and Milan, and appeared as soloist with the Vienna Philharmonic under Fritz Busch, the Hamburg Philharmonic Orchestra, the Philharmonic Orchestra at Krefeld and at the Festspiele in Salzburg.

Returning to New York last Fall, she gave recitals in New York and Boston, was invited by Serge Koussevitzky to play a Mozart Concerto with the Boston Symphony, and appeared as soloist with the Newark Symphony.

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Project Aims to Stimulate Desire for Study in Piano Playing

The campaign to "restore music and the music business to their former activity," has been joined by Carl Fischer, Inc., in association with the National Broadcasting Company, the Radio Music Company and the National Association of Music Merchants, and is attracting widespread attention. The connection with radio is made through "Music in the Air," the elementary piano demonstration course conducted by Osbourne McConathy over the NBC network once a week. These classes were maintained through the Spring, and will be resumed in September. The entire country will be covered twice a week in cooperation with the Pacific Coast network.

The method used by Mr. McConathy is based on the Oxford Piano Course, which is published by the house of Fischer. In furtherance of this project the Fischer firm will arrange with dealers throughout the country to hold training courses in their stores for teachers. The arrangement will be to supply graduate Oxford Normal teachers who will conduct series of six three-hour classes on six consecutive days. At the end of that time, students who qualify will receive certificates giving them the right to teach the Oxford Course.

Figures supplied by the NBC show an enrollment of about 100,000 pupils for the "Music in the Air" course. Most of these pupils, it is stated, have never had a piano lesson before. In some cases, it is said, they do not own pianos, but use the paper keyboard provided by the the paper keyboard provided by the NBC. The course serves to introduce the beginner to the piano keyboard, and is designed to stimulate desire for further study along the same line.

"The success of the enterprise," its promoters say, "has surpassed all expectations, proving that a fundamental urge to make music exists in the American public."

Sukoenig Engaged by NBC Artists' Service for 1931-32 Season

Sidney Sukoenig, pianist, who made his American debut in Carnegie Hall last November, will be under the management of NBC Artists' Service during the coming season. Mr. Sukoenig was born in New York City. In 1930 he made his first public appearance, playing the Schumann Concerto with the Berlin Symphony Orchestra. His recital debut took place the following month in Berlin, followed by appearances in Leipzig, Dresden, Vienna, Budapest and London.

Onofrei to Be Heard in Opera Performances and in Concert Tour



Nishiyama

Dimitri Onofrei as the Duke in "Rigoletto." He is Making Operatic Appearances in Cincinnati This Summer, and Will Be Heard Next Season with the Philadelphia Grand Opera Company

Dimitri Onofrei, tenor, has been engaged to sing a number of roles in English this Summer with the Zoo Opera Company in Cincinnati, and to appear next season with the Philadelphia Grand Opera Company. In August Mr. Onofrei will sing in performances of "Romeo and Juliet" and "The Bohemian Girl" at the Summer School of the University of Georgia, conducted by George Folsom Granberry.

With his wife, Bianca Saroya, soprano, he will appear in a four weeks' concert tour of the Pacific Coast, beginning in October, presenting "High Lights of Opera."

Mr. Onofrei this Spring sang with the De Feo Opera Company in Quebec, Toronto and other Canadian cities, and also appeared with the Detroit Civic Opera. The tenor was heard in a special performance of "Carmen," given in Milwaukee on April 21 by artists of the Civic Concert organization of Chicago.

Gertrude Wieder Engaged for Appearances in United States

Gertrude Wieder, contralto, will be heard in New York and throughout the country next season under the management of Annie Friedberg. Mme. Wieder returned recently from a European tour, having appeared in London, Vienna, Berlin and The Hague. She will spend most of the Summer studying German lieder, oratorio and Italian operatic roles.

Outstanding Events in London

(Continued from page 10)

There was a prevailing idea that this was her first appearance in London, but it was not so. Seven or eight years ago La Argentina danced for a fortnight or so as one of the chief turns at the Coliseum. I recall the deep impression her dancing made upon me then, especially the Seguidillas danced without music.

For my part, her reappearance brought no disappointment. Her productions are as exquisite as ever, and her castanet-playing even more wonderful than on that former occasion. This playing gives her a unique place among artists. Indeed, I think of her as an instrumentalist rather than as a dancer. Her choreographic designs move around the rhythm of the castanets, and therefore to a certain degree are prescribed. Within the bounds of this small and carefully defined area, La Argentina is a perfect artist.

I should like to refer in this article to one more event, although it properly belongs to the book-reviewing page. When the time comes for this book to be published in America (in the Autumn by Knopf) it will doubtless be discussed in the ordinary way. Meanwhile, having just read Francis Toye's "Verdi" (published here by Heinemann) I feel compelled to convey to readers of MUSICAL AMERICA my high opinion of the book, which is the result of three years' labor and research. Without doubt it will become a standard work on the subject and, as such, will eventually appear in other languages.

From beginning to end, Mr. Toye communicates his enthusiasm for Verdi as a man and as a composer with a quite remarkable spontaneity. Al-



Francis Toye, Author of a New and Exhaustive Book About Verdi

though the book runs to close on 500 pages, the reading of it is not in the least onerous, so fresh is the narrative, so lucid the criticism.

It appears at an opportune moment. Without question a Verdi revival has recently begun. Mr. Toye quotes the following figures: during the 1927-28 season in 135 opera houses, Wagner headed the list with 1576 performances and Verdi followed with 1513. These were nearly 600 more than the number of performances given of any other composer. If any one should ask why this should be so in the case of Verdi, Mr. Toye's book supplies an eloquent answer.

DEMONSTRATION GIVEN OF ELECTRICAL ORGAN

Captain Ranger Invents Instrument Without Pipes or Reeds—Nine Octaves Obtained

An electrical organ having neither pipes nor reeds was demonstrated in a radio recital over WEA and WOR on June 14. The inventor is Captain Richard H. Ranger of Newark, N. J., organist, and consulting engineer for the Radio Corporation of America. He has previously invented mechanisms for sending pictures and autograph messages by wireless. Charles M. Courboin, organist of the Church of the Resurrection at Rye, N. Y., was the performer.

The basic principle is that an alternating current causes a loud speaker to give out tones. A range of nine octaves, two octaves higher than the standard organ, is obtained. The instrument has the usual manuals, stops and pedals, and is operated on some twenty volts, having 150 tubes, 50,000 circuits and 900 relays.

Captain Ranger has placed the console of the instrument in his house. Thirteen loud speakers take the place of pipes; generators, amplifiers, switches and other paraphernalia are installed in the garage.

Cadman Compositions Featured on San Diego Program

SAN DIEGO, CAL., July 10.—The Morning Choral Club, Louis Bangert, conductor, gave a concert in the Savoy Theatre recently. Charles Wakefield Cadman, composer-pianist, and Tudor

Williams, baritone, were the assisting artists.

Mr. Cadman played a group of original piano pieces. Mr. Williams sang Mr. Cadman's "I Martium Am," from the song cycle "The Morning of the Year," "Our Little Dream" and "Glory" and songs by Schumann, Cui and Gantz. The choral numbers were by Bach, German, Gaul, Cadman, Spross and Chabrier-Waldteufel. Bess Bangert was the accompanist.


Singers, pianists and organists from the Bangert Studios were presented in recitals in Mission Hills Congregational Church on recent dates.

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The Knight Who Broke a Lance for Hugo Wolf

By A. WALTER KRAMER

IT was at a musical evening last winter at the home of Marshall Kernochan. His fine songs had been included on a program of German lieder. The singer was Sydney Biden, American baritone, who has lived for many years in Germany and who was spending last winter here. He is passing the summer in New Hampshire.

The lieder he had sung for us so surpassingly were those of Schubert and Hugo Wolf. I knew that he was a specialist in this music. We talked of Wolf and he spoke of Heinrich Potpeschnigg, that ardent musician, who devoted himself to the Wolf cause and coached singer after singer in his music, acting as accompanist in concerts for many years.

Potpeschnigg alive? I was not sure but that he had passed from us, that though a famous musical figure in his own land, his death had been unnoticed over here. Yes, Mr. Biden told me, Dr. Potpeschnigg was living quietly in Graz, capital of the delightful Austrian province where Wolf was born. I wanted to know more about Potpeschnigg, and learned that a daughter of his was living in Berlin. She would supply us with information about her father.

Espoused Cause of Wolf's Songs

To those who have enjoyed the songs of Wolf, I feel the part played by Dr. Potpeschnigg to be a truly important one and one about which there should be greater general knowledge. The information which has come from his daughter is at hand.

Wolf's correspondence with him was published eight years ago.

To appreciate fully the part which this fine musician played in making known the now famous lieder. Wolf's letters to him should be read. They are published, in German of course, by the Union Deutsche Verlagsgesellschaft in Stuttgart. His life has, indeed, been a noble one, given to the espousal of the art in which he believed so completely and which time has proved he recognized so discerningly, long before others did.

He was a gifted composer in smaller genre, of some much admired waltzes for piano, "Ländler" for string quartet



Dr. Heinrich Potpeschnigg, Who Championed Hugo Wolf and Devoted His Life to the Great Austrian Composer's Music

played at his golden wedding and piano pieces. But his part in the history of music seems rather to have been that of the friend and disciple of the creative artist. His work for Hugo Wolf must never be forgotten.

Trained for Medical Profession

This richly gifted musician's father was a doctor, his mother the daughter of the poet Karl von Holtei. He wanted to be a musician, but his father insisted on his studying medicine. Nevertheless he devoted every spare

moment to his music and was, despite his other professional activity, well acquainted with such musicians as Hans Richter, Felix Mottl, Karl Muck and Felix Weingartner. In Graz he broke a lance for Wolf in 1890. Twelve years later he forsook medicine for music and went to Berlin, where he worked as teacher and concert accompanist.

Mr. Biden tells of his great mastery of the art of lieder singing, for he knew him intimately and studied with him in the German capital. Another American who knew him and worked with him was George Hamlin, whose Hugo Wolf recital in New York some fifteen years ago is one of my brightest musical memories.

The return to Austria came in 1908, when Potpeschnigg settled again in Graz, this time as music teacher and adviser, not as doctor. At the close of the war the city of Graz gave a matinee in his honor at the opera house to show its appreciation of his many musical contributions. The soloists, orchestra, everyone participated without fee, the house was sold out and the receipts given to Dr. Potpeschnigg, whose circumstances had been greatly reduced by the war.

Feted on Anniversary

In April, 1923, he celebrated his golden wedding at Peggau near Graz, where he had gone to live shortly before the war; the afternoon celebration at Peggau, the evening in Graz, where he was feted. And now, at eighty-four, he lives alone, for his wife died in 1929, two years after they had together enjoyed another festive occa-



Sydney Biden, American Hugo Wolf Specialist, Snapped at Franconia, N. H., Where He Is Spending the Summer

sion, the celebration by his friends and the city of his eightieth birthday.

As his daughter puts it in her notes to Mr. Biden: "In his little room, beautified by the desk of Karl von Holtei, and which has its atmosphere because of pictures of his relatives and friends, a bust of Anton Bruckner and a statue of Hugo Wolf, he passes in most modest manner the days which Fate has allotted to him. No visitor goes from his presence without having received something spiritually valuable."

For what I have been able to tell you of Heinrich Potpeschnigg, I have Mr. Biden to thank. Had I not heard him sing Hugo Wolf that evening I should have been the poorer, not only for not having heard the songs, but for this narrative of Wolf's friend and helper. I think it was his singing of "Anakreons Grab" that made me feel that Sydney Biden knew the secret of Wolf. Yes, that's what it was, an unforgettable interpretation.

Reinold Werrenrath, baritone, will spend the major part of the vacation period at his Summer home, at Chazy Lake, coming to New York frequently for his work as vocal counsel of the National Broadcasting Company.

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Music Contests Provide Stimulus to Artistic Effort

By WALTER CHARMBURY

THERE is an old axiom which says that competition is as good for the soul as confession. Whether or not all agree with this truism seems beside the point, for we are certainly living in a competitive age. The spirit of competition makes for greater effort and a higher standard of perfection. Friendly, good-natured rivalry is an incentive to greater achievement, whether it be in business, sports or the arts and sciences.

The aim of education is the direction of one's spiritual and psychic energies toward meeting the crises of life with the necessary equipment and fortitude. Contests and examinations of various kinds provide a means of testing one's advancement along the road of achievement. Such contests as are conducted by the National Federation of Music Clubs, the Naumburg Foundation, the New York Music Week Association and other agencies, provide an excellent medium for testing the ability of the student and teacher.

Those who oppose contests say that the contestant is apt to work only for the prizes involved. While this may be true to a certain extent, I feel that the benefits gained, especially in music contests, far outweigh the opposing argument. The prizes given are not usually, in themselves, of great value.

The awards given, for example, by the Music Contests League of New Jersey (medals, shields, banners and the like) are given largely as marks of approval and recognition for having competed successfully against a high standard.

Valuable Constructive Criticism

Of far greater value, and, I think, the most important feature of the entire movement, is the authoritative appraisal by competent judges of the work which merited the awards. I feel that the analytical and constructive criticisms which are made by the judges in connection with the mark of rating given are of the greatest benefit. In New Jersey these criticisms are read to the audience after each contest, one copy is sent to the contestant, one copy to the teacher and a copy is kept on file at the office of the league.

Mrs. Hugh Colville, founder and director of the Music Contests League of New Jersey, is working untiringly toward the culmination of her ideal and deserves the moral and financial support necessary to carry on this great educational undertaking.

Harold Vincent Milligan, director of the National Music League, which conducts the auditions for the Naumburg Foundation, requests the judges, in giving opinions, to convey some stimulating thought to the young artists that will be helpful in their professional careers. On one occasion, pianists from fourteen States and two foreign countries were heard to determine their fitness for a New York debut as concert artists, the expenses of which are paid by the foundation.

Profiting by Good Examples

There is always inspiration in hearing others perform, especially if the performance be a good one. Comparison with others of worthy calibre is stimulating. If the criticisms are read



Mishkin

Walter Charmbury, Pianist, Who Advocates the Spirit of Competition

to the audience and contestants, all may benefit therefrom. Contestants soon see that if they observe the suggestions of the judge it will usually bring greater reward. Thus they learn to appreciate the real value of the criticisms.

Let me cite a concrete and convincing example of the value of these comments. A number of years ago a young woman appeared before me in one of the preliminary contests of the New York Music Week Association. She played, among other things, the first movement of a Beethoven sonata. I gave her a rating of one seventy-six on her performance, with the advice that if the points mentioned in my criticism were carefully followed, her performance might warrant a much better rating at the next and semi-final audition.

It happened that I was one of the judges on that occasion. The same test pieces were required, and I found that my suggestions had been carried out almost to the letter. The result was a smooth, fluent performance which brought an average rating by the judges of eighty-eight and a silver medal. Last year the same young woman entered four of her own students, and all of them were medal winners.

Other teachers have been similarly benefited by attending and listening to the comments. Very often a new idea or a new teaching piece is obtained. The syllabus presents a well-graded list of teaching material. Teachers have the opportunity of comparing the various styles and schools of composers as adapted to the different grades. Many former medal-winners, who are now teachers, enroll their students in the contests with profit to themselves and their pupils.

Opportunity for Public Appearance

Another advantage in contests is the opportunity they offer to appear publicly, which is a great aid in overcoming timidity, acquiring poise and stage deportment. While choirs, choruses and other ensembles may have opportunities to appear before audiences, the individual does not often have that chance, except perhaps in an occasional students' recital. The thorough prepara-

tion necessary to appear before a critical audience (to say nothing of a board of judges) goes a long way toward overcoming any nervousness or self-consciousness that one may feel. Nervousness is often prompted by a lack of sufficient theoretical and analytical knowledge, as well as insufficient technical preparation. The test pieces must be thoroughly and intelligently studied, both as to their technical and musical content, to bring a high rating.

To sum up, in my opinion music contests provide testing opportunities for individuals and groups, and are of inestimable value to the students' musical and technical advancement. They give students and teachers an opportunity to appear before a competent board of judges and receive a written criticism. They aid in overcoming timidity, help to elevate the standard of music teaching, and enhance the musical appreciation of parents and friends. They bring parents and teachers into a closer understanding, and stimulate the imagination.

Ruth Cowan Representing N. B. C. on Pacific Coast

LOS ANGELES, July 10.—Ruth Cowan, for several years representative of the Arthur Judson interests on the Coast, has been appointed western representative of the National Broadcasting Company.

Miss Cowan will immediately begin preparations to present in concert here next season fifteen artists, including Martinelli, Lauri-Volpi, Levitzki, Myra Hess, Rudolph Ganz, John Charles Thomas, Dusolina Giannini, Efreim Zimbalist, Paul Kochanski and Mary Wigman. H. D. C.

Lucchese to Be Heard in "Traviata" with Philadelphia Opera

Josephine Lucchese, coloratura soprano, will be heard several times during the forthcoming season of the Philadelphia Grand Opera Company. Her first appearance will be in the role of Violetta in "Traviata" on Nov. 12.

CALAIS, FRANCE, July 1.—Lissant Beaudmore, a Canadian opera singer, achieved the first glider flight across the English Channel on June 19.

Cleveland Fortnightly Club Reached New Goal Under Mrs. Carl A. Radde



Mrs. Carl A. Radde, Retiring President of the Fortnightly Musical Club of Cleveland, Under Whose Administration Significant Progress Was Made

CLEVELAND, July 10.—The board of directors of the Fortnightly Musical Club recently elected the following officers: President, Mrs. Albert Riemenschneider; first vice-president, Mrs. Charles E. Mayhew; second vice-president, Mrs. Alice Shaw Duggan; corresponding secretary, Mrs. Homer B. Schneider; office secretary and treasurer, Mrs. Arthur W. Born. New directors are Mrs. Leyton Carter and Grace Probert.

The retiring president, Mrs. Carl A. Radde, has served two years as the executive head of the club. During her administration many successful innovations have been launched, including the manuscript section of the club, which has functioned during four seasons.

An active department has been the junior student section, under the direction of Mrs. A. B. Schneider. At first young people from the east end of Cleveland made up the membership, but in order to enlarge the scope of the work a similar group was organized on the west side of the city, Mrs. Carl Riemenschneider directing.



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Many Scholarships and Other Prizes Are Won by Young Artist



The Possessor of a Juilliard Fellowship and a Scholarship Bestowed by the Philharmonic-Symphony Society, in Addition to Other Prizes, Evelyn Klein Continues Her Studies in Blue Hill, Me., This Summer

The winning of scholarships and other prizes has become a repeated experience with Evelyn Klein, violinist. A graduate of the Institute of Musical Art, New York, where she held a scholarship for three years, Miss Klein this year won a Juilliard Fellowship, which has been renewed for another season. She was offered a full scholarship in the American Conservatory at Fontainebleau, but the use of this has been postponed in order that Miss Klein may take advantage of the scholarship given her by the Philharmonic-Symphony Society, as a result of which she is continuing her study under Edouard Dethier at Blue Hill, Me., during the holiday period.

For three years in succession Miss Klein won first prizes in New York Music Week contests. The National Federation of Music Clubs awarded her first place in the State, and she is the concertmaster of a girls' orchestra which ranked first in the Inter-State Orchestra Contest. She holds seven medals, and has been heard over WEAf and as soloist with the Bamberger Little Symphony over WOR.

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ACTIVITIES IN THE STUDIOS

La Forge-Berúmen Summer School Opens Recital Series

The first in a series of recitals was given in the La Forge-Berúmen studios on June 11. Marie Powers, contralto, sang three groups, revealing a voice of depth and warmth. Frank La Forge was at the piano. Mary Frances Wood, pianist, a pupil of Ernesto Berúmen, played with charm compositions by Liszt, Moszkowski, Sgambati, Paderewski and O'Donnell. A recital will be given each Thursday evening throughout the Summer.

The artists who participated in the second recital on June 18 were Aurora Ragaini, pianist, Milford Jackson, baritone, and Kenneth Yost, accompanist. Miss Ragaini is a pupil of Mr. Berúmen and her work reflected the high ideals of her teacher. Mr. Jackson contributed songs in Italian, German and English, creating a profound impression by his artistry. Mr. Yost played the accompaniments artistically.

The usual capacity audience was in attendance on June 25 and freely expressed its appreciation of the splendid work of the young artists who appeared. Elizabeth Andres, contralto, sang with fine effect two groups of German lieder. Mr. Yost was again the accompanist, adding much to the finesse of the performance. Harold Dart, pianist, a pupil of Mr. Berúmen, gave splendid interpretations of classic and modern compositions.

The musicale given by the La Forge-Berúmen Studios over WEAf on June 9 was an excellent one. Helen Churchill Dalby, soprano, sang two groups, accompanied by Miss Ragaini. Miss Dalby has a voice of lovely quality, well adapted for broadcasting, as has Miss Andres, who shared the program, with Mr. Yost at the piano.

The singers presented over WEAf on June 23 were Lorna Doone and Virginia Dare Williamson, sopranos. The delightful young duettists, who have been heard on several occasions, never fail to give pleasure to their audience. The voices are colorful and blend exquisitely. Phil Evans was the accompanist. Miss Ragaini played several piano solos skilfully.

Mrs. Hill's Singers Give Musicales

Jessie Fenner Hill presented a number of her artists in a musicale at her Steinway Hall studio on June 14, among them Anna Booke, Mary Kelly and Julia Laurence, sopranos, and Mary Leard, contralto.

A highlight of the evening was the singing of Miss Booke, who gave a group of classics and another of Yiddish folk-songs. Her interpretation of "Eli, Eli" was received with warm applause. Miss Booke's voice is a pure lyric one, employed fluently and expressively. Ula Sharon, the well-known

dancer, who is also studying voice with Mrs. Hill, performed a delightful waltz by Augustine Norris, for which Miss Kelly sang an obbligato.

Among the guests were Florence Turner-Maley, Mr. and Mrs. Ravold, Eole Gambarelli, Carmen Lopez, Sol Wolerstein, Mrs. Adrian Peabody, Ann Gold, Stanford Bissell, Beauvais Fox, William E. Benton and Dr. Paul V. Winslow.

Huss Students Heard in Concert

Artist-pupils from the studios of Mr. and Mrs. Henry Holden Huss gave an evening of music in Nola Hall of the Steinway Building on June 4. Jeanette Weidmann, who recently distinguished herself in her own recital, figured largely on the program, playing a Chopin group and accompanying the singers. Others heard were Viola Steimann, soprano; Denny Prager, mezzo-soprano; Alice Warne, Blanche Wenogron, Dorothy Veinus, Margaret Lamond, Laura Rosenbluth, William S. Craig and Oscar Schlossberg, pianists.

Mr. Huss concluded the concert with an eloquent reading of the first movement from his Concerto in B Major, which he has played with the leading orchestras in this country. He was ably assisted by Miss Weidmann at a second piano. C.

Alberti Artists Give Musicales

Before leaving to hold his Summer master class at the Lamont School of Music in Denver, Solon Alberti held a series of musicales at his New York studio.

Mae Mackie, contralto, gave a program on June 1. Helen Board, soprano, and Floyd Townsley, tenor, were heard on June 3. William Weeks, bass, was the soloist on June 5. Virginia Syms, soprano, and Milford Jackson, baritone, were presented on June 8. Mr. Alberti was at the piano for his artists on each occasion.

School of Musicianship Holds Song Festival

Students of the School of Musicianship for Singers. Anna E. Ziegler, director, assisted by Hannah Toback, soprano, and Verna Carega, mezzo-soprano, guest artists, gave a "Festival of Song" at the Barbizon-Plaza on June 25.

Miss Carega won the large audience with her interpretations of Strauss lieder, songs by Gruenberg, Kramer, Russ. Miss Toback scored in the Puccini aria, "Vissi d'arte," and lighter numbers. Other soloists were: Raquel Shanock, mezzo-soprano; Adelaide Debono, contralto; Robert Malone, tenor; George Gut and Hans Melzer, baritones. Various groups of singers were heard in operatic ensembles. Elise Reimer Kelly, Robert Hughes and Elmo Russ were the accompanists. E.

Richard McClanahan Gives Lecture Program

Richard McClanahan, American exponent of Tobias Matthay, presented a lecture with illustrations on the piano at the New York studio of Addye Yeargain Hall on June 11. Mr. McClanahan is piano instructor at New York University, and director of music in the Riverdale School of Music. Many teachers and pupils were among the large audience.

Carl M. Roeder's Students Heard

Eight young pianists from the studio of Carl M. Roeder were heard in recital at the American Art Galleries on June 5. In a program of representative classic and modern works each disclosed excellent technique and admirable musicianship.

The participants were Katherine Braun, Neura Grunes, Marjorie Fairclough, Harriet Merber, Edith Schiller,

Doris Frerichs, Mary Siegall, Therese Obermeier and Robert Riotte.

Ethel Glenn Hier's Pupils Give Interesting Program

Ethel Glenn Hier, teacher of piano and theory, presented a group of her advanced pupils in a lecture-recital at her studio recently. The first part of the evening was devoted to illustrated discussion of the development of music from that of the early Greeks to the German classicists, followed by two-piano numbers played by Nina Bailey, Verna Tandler, Gertrude Sprague and Ina Pihlman.

Modern music was the subject of the latter part of the program, the composers represented being Moussorgsky, Debussy, Dvorak, Ibert and Prokofieff and Ravel. Marjorie Cotton and Miss Tandler played the latter's "Mother Goose" Suite.

Granberry Piano School Students Receive Awards

Commencement exercises of the Granberry Piano School, of which George Folsom Granberry is director and Nicholas J. Elsenheimer is dean, were held in Carnegie Chamber Music Hall on the evening of June 4.

Ruth S. Burritt, who received a diploma as teacher and artist, was the featured soloist, playing superbly Beethoven's Sonata, Op. 81 and pieces by Chopin, Liszt, Brahms and Debussy. Ensemble groups performed a Haydn Andante and Weber's "Invitation to the Dance."

Ruby Josephine Watson and Frank Rippey received teachers' certificates. Those awarded certificates for piano class instruction included Miss Burritt, Gertrude Schubert Cassidy, Elizabeth Dunn, Mildred W. MacQuillan, Catherine C. Place, William R. O'Donnell, Jr., Aaron Ruckowits, and Mr. Rippey.

Maude Douglas Tweedy Summering in Adirondacks Camp

Maude Douglas Tweedy, New York teacher of voice, following a busy season of teaching, has left for a vacation at her camp in the Adirondacks, where she will remain during July and August. She plans to reopen her New York studio in the latter part of September.

(Continued on page 33)

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Prague Holds First Annual Musical Week

Operas by National Composers Featured in Festival Performances—German and Czech Theatres Cooperate—Novak and Foerster Have Representation in Dramatic Productions—Conservatory Revives Scores Found in Archives

By DR. PAUL STEFAN

PRAGUE, July 1.—The first Musical Week ever held in Prague was observed in June. It was organized by Germans and Czechs in cooperation, and is to be made an annual event. A concert by the famous Czech Philharmonic Orchestra under the composer, J. B. Jirak, brought a representative work, "The Storm" by Vitezslav Novak, which is especially popular this year, on account of the composer's sixtieth birthday. The Prague Teachers' Chorus and the Prague String Quartet also were heard.

The German Theatre gives just about what one hears everywhere. Its best production was Mozart's "Entführung aus dem Serail," which had been newly rehearsed by the first director, George Szell.

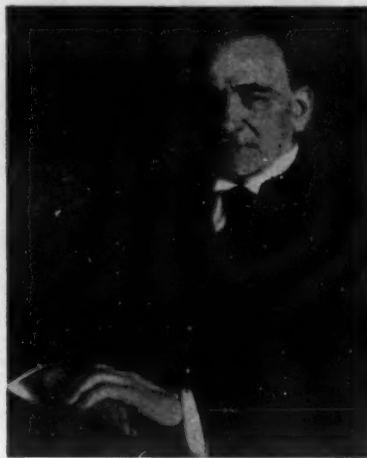
The Czech Theatre, on the other hand, gave six works from the national repertoire, which one almost never gets a chance to hear outside of Czechoslovakia. One of these was Smetana's last opera, "The Devil's Wall." In this Smetana seems a different character from the composer of "The Bartered Bride." One still finds the folk tunes and dances, but on the whole it is a spiritual composition.



Vitezslav Novak, Whose Works Represent the Development of Czech Composition

"The Bride of Messina" by Zdenko Fibich was composed in 1883. During his life Fibich was criticized in his own country for copying Wagner. It is true that Fibich's music is related to Wagner's, but one would classify him as being most like the later German romanticists. His "Bride of Messina" has much dramatic power and originality.

The next opera was "Jessica" by J. B. Foerster, first produced in 1905. Foerster, now director of the Prague Conservatory at the age of seventy, has spent a great deal of his life away from his mother country. and was formerly critic on a Vienna newspaper. Mahler admired Foerster very much, and played chamber music with him in Hamburg. The libretto of "Jessica" is based on "The Merchant of Venice." The score is refreshing, original and melodious.



J. B. Foerster, Dean of Czech Composers and Director of the Prague Conservatory

The last three works of the cycle were written more recently. They were: the amusing "Karlstein" by Novak; an interesting version of Dostoevsky's "The Brothers Karamazoff" by the young Ottokar Jeremias, and "Aus Einem Totenhaus (The House of Death)" by Janacek, which I wrote about for MUSICAL AMERICA last year after the first performance. All these productions reflected credit on the Czech Theatre, on the manager of the opera, Ostrcil, his regisseur, Pujman, and the scenic designer, Zelenka.

Bohemian operas of the Eighteenth Century were given by pupils of the Prague Conservatory; the manuscripts had been found in the archives. They were by two emigrants, of whom one, George Benda, had gone to the court of Frederick the Great, and the other, Myslivecek, to Italy. Benda's "Romeo and Juliet" (with a happy ending) was written to a German text. "Montezuma" by Myslivecek is Italian. In both works one notices the influence of the Mozart era.

DETROIT CONCERTS BEGIN

Seventh Summer Symphonic Series Is Held Under Municipal Auspices

DETROIT, July 10.—The seventh summer season of municipal concerts by the Detroit Symphony Orchestra began June 22 at the orchestra shell on Belle Isle. A feature of the program was the reorganization of the group known as the "All Weather Regulars," who last season did not miss a single concert. The season is for eight weeks under the baton of Victor Kolar, associate conductor of the orchestra.

Concerts have been given each night since the opening, and it is planned to give seven programs each week until the close of the season. Monday nights are known as "national nights," while Friday nights are "symphony nights." This conforms to the custom of other years.

Beginning July 7, the orchestra, in cooperation with the Detroit Civic Theatre, is presenting Shakespeare's "Midsummer Night's Dream," for six performances. H. W.

Five Vocal Soloists to Be Chosen in Chicago Contest

CHICAGO, July 10.—A contest to select five voices from the Chicagoland area will be held under the auspices of the J. L. Kraft Co. Preliminary and final auditions will be heard

through Station WMAQ. The five winners will receive \$100 cash prizes and will be given an opportunity to appear on one of the regular Kraft Theatre Party programs.

In addition, each week during the current radio series, one or more voices will be chosen from the five to take the leading role or roles in light opera presentations. All songs in the contest must be sung in English. Mrs. Edmund J. Tyler is in charge. A. G.

Musicales Announced for Barbizon Plaza

A series of Tuesday Evening Musicales will be given during the 1931-32 season in the Salon de Musique of the Barbizon Plaza Hotel. Beginning on Oct. 6, the course will continue during twenty-four weeks under the management of the Standard Booking Office. Programs are to include both ensemble and solo attractions.

Concert of Delgadillo Works Given at Hunter College

A concert of Aztec, Mayan and Incan music was given by Luis Delgadillo, Nicaraguan composer and pianist, assisted by Julieta Lacarte, lyric soprano, and Patricio Castillo, violinist, in Hunter College Auditorium in the Lewisohn series. All the music presented was by Mr. Delgadillo, who accompanied the other artists and played a solo piano group.

RECORDS FOLK-AIRS

John Powell Resurrects Old Songs in His Native Virginia

RICHMOND, VA., July 10.—John Powell, pianist-composer, is spending the summer at his home here, teaching a master class of local musicians.

Mr. Powell recently made two trips to different parts of the State to gather folk-song material. On one he went with Arthur Kyle Davis of the University of Virginia, whose book, "Traditional Ballads of Virginia," has attracted attention. They went in search of a singer of whom Mr. Davis knew in Albemarle County. When they arrived at his home they found that he had been dead for six months, and that his brother could not carry a tune and had forgotten most of the names of his late brother's favorite songs.

In the second instance the search was in Halifax County, where Mr. Powell spent a great deal of time in his boyhood. There he was able to record in detail many songs. Mr. and Mrs. Powell have also been devoting much time to their favorite hobby of gardening.

CHICAGO, July 10.—Lolita Bertling, pupil of Frank Waller, of the voice faculty of the Gunn School of Music, was awarded first place in the city finals of the Atwater Kent radio contest. M.M.

TEACHERS CONVENE IN OREGON CENTER

Portland Is Scene of Joint Meeting Which Attracts Many Delegates

PORTLAND, ORE., July 10.—The joint convention of the Washington State Music Teachers' Association and the Oregon Music Teachers' Association, held in the Neighbors of Woodcraft Building from June 15 to 17, attracted delegates from nine districts of each of the states. The address of welcome by Frederick W. Goodrich, Oregon president, was responded to by Howard Pratt, the Washington president.

Master classes in voice, piano and violin were conducted by Percy Rector Stephens, Margaret Melville Liszniewska and Robert Perutz. Mme. Liszniewska, Jeannette Vreeland and Mr. Perutz gave individual recitals, Ruth Bradley Keiser being the accompanist. Taking part in the Oregon musicians program were David Campbell, George Hopkins, Jane Thacher, Rex Underwood, Mrs. Samuel F. Owen, Mark Daniels, Lora Teshner and Margaret Notz. The Washington musicians' program was given by the Cornish String Quartet, under the direction of Peter Meremblum; Harold Heeremans, Elizabeth Fournier and Gertrude Miller.

Ensembles Are Featured

Portland ensembles to appear were: the Monday Musical Club, directed by P. A. Ten Haaf; the Allied Arts Club, under Rose Coursen Reed, and the Minna Pelz Singers, led by Minna Pelz. The MacDowell Club of Salem took part under the leadership of Lena Belle Tartar.

Jean Park McCracken had charge of a demonstration by children of group piano teaching in Portland schools. This was followed by a lecture by Grail Haake, of Chicago. Robert Nelson of Pullman was editor-in-chief of the daily bulletin, the *Evening Wash-a-gonian*.

Program chairmen were Ruth Bradley Keiser of Portland and Mary I. Short of Spokane. Chairmen of department sessions were: Dean John J. Landsbury, University of Oregon; Carl Denton, Edna Colman, Anna Grant Dall, Alice Clement, Clifford Kantner, W. J. Belcher, Frida Stjerna, Frances J. Armstrong, Henry L. Bettman, Ted Bacon and Eleanor Scott.

JOCELYN FOULKES

Columbus High School Gives "If I Were King"

COLUMBUS, July 10.—The East High School presented "The Vagabond King," the Friml musical version of "If I Were King," in what was believed to be its first non-professional production recently with a student cast. Two performances were outstanding for their excellence of staging, acting and musical presentation, and large audiences attended.

A student orchestra, of which Virginia Smith is concertmaster, played the music for the performances. Herbert Mills was stage manager.

The ninth annual concert of the All Junior High Orchestra, Stella C. De Selm, conductor, was given recently in Memorial Hall. Works of Bach, Maddy, Brahms, Sibelius and others were played.

Both of these musical events attest the high standard of work being done in the public schools, under the direction of R. W. Roberts, supervisor of music.

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Berlin Hears Orchestral Events

(Continued from page 15)

any specific reasons for this drastic and wholly unexpected step.

There has been no little mud-slinging on the part of the injured dancers and their sympathizers, but von Laban, beyond designating the Opera direction as the culprit, has declined to discuss the incident further. Those who question his right to take such revolutionary measures are also inclined to deny that his failure to meet the artistic requirements of his responsible post might possibly have been due to too unplastic material. Perhaps the Summer months of preparation on the eve of a new season will justify his seemingly autocratic gesture.

Symphonic Series Concluded

The leading orchestral series of the season have now closed. Furtwängler as usual made his final bow in an all-Beethoven program consisting of the Overture to "Geschöpfe des Prometheus," the "Eroica" and the Great Fugue for strings, a feast of music in his best manner. Dr. Heinz Unger, in the series of the Society of Friends of Music, gave a Beethoven program consisting of the "Eroica," the third "Leonore" Overture and the Violin Concerto, with Adolf Busch as soloist. Owing to the fact that the Philharmonic Orchestra was on tour at this time, Dr. Unger conducted the so-called "Arbeitslosen" Orchestra, an assembly of unemployed musicians which is becoming the fashion in Berlin.

In chamber music, the leading event was the concert of the Busch Trio with Adolf and Hermann Busch and Rudolf Serkin, an evening of unalloyed beauty. A sonata evening by Adolf Busch and Rudolf Serkin, to which these two fine artists brought the richest and best of their gifts, evoked such tumultuous applause that they were obliged to break with all chamber music tradition and add a Mozart sonata to their scheduled program.

Modern Works Presented

A spectacular event in concert circles was the presentation by Wolff and Sachs of the sixteen-year-old Viennese pianist, Poldi Mildner, in a private recital at Bechstein Hall in an afternoon recital. This gifted girl, the pupil of Mme. Moriz Rosenthal, displayed an astonishing technique, vitality, power and depth of musical intuition in Liszt's B Minor Sonata and Brahms's "Paganini" Variations. She was enthusiastically acclaimed.

The Berlin group of the Interna-

EUROPE FETES WIGMAN

Dancer Makes Paris Debut and Is Entertained in Berlin

PARIS, July 1.—Mary Wigman's debut in this city, made in the Champs Elysées Theatre, was a pronounced success. Parisians were won by her personality and the originality of her work, and her technique of dancing without music has been widely discussed.

BERLIN, July 1.—Mary Wigman, who recently returned from America, was the guest of honor at a large tea given at the Hotel Eden, in this city, by her American manager, Sol Hurok.

Jules Bledsoe, Negro baritone, made his recital debut in Paris in the Salle Gaveau recently.

tional Society of Contemporary Music gave its second large concert of the season at the Singakademie, assisted by the Berlin Broadcasting Orchestra under Klemperer, and Emmanuel Feuermann (cello), Margaret Hinneberg-Lefebvre, Wilhelm Guttman, Artur Cavara and Hans Wunderlich. The program consisted of Ernst Toch's Concerto for cello and chamber orchestra, Conrad Beck's Concerto for string quartet and orchestra, Anton Webern's Symphony for small orchestra and two fragments from Matthias Hauer's opera, "Salammbô."

The ripest and most successful work was Toch's concerto. The concert drew the full rank and file of the progressives, but the program throughout was the work of men no longer in the class of the "Zwanzigjährigen," and was couched in an idiom to which one has become accustomed.

Caroline Clement, of Cincinnati, gave a piano recital in Bechstein Hall recently. She is to return to Berlin in the early Fall for an appearance with the Berlin Symphony under Dr. Ernst Kunwald. Miss Clement's audience was appreciative of her very interesting program.

Clubs Hold Biennial

(Continued from page 21)

Giuseppe Interrante, Silvio, and Francesco Curci, Beppe.

Afterward, the "Past Presidents' Frolic and Supper" brought a most humorous "Fashion Parade" and a general relaxation from the week's serious concerns.

Junior Program Attracts

On Saturday morning the Junior Division of the Federation had the entire morning's program in the Gold Ballroom, with reports of various activities and divisions by adult members in charge of such work. A fine demonstration of choral singing was given by the combined forces of the Junior Clubs, the Junior Musical Club, Allied Arts Junior Club, the von Meyerineck Club, and members of several high school organizations, the program including the "Hymn to the Pilgrims," by MacDowell. Estelle Carpenter conducted. Harp solos were played by Betty Jane Hallstrom of Oak Lawn, Philadelphia. Stewart Brady, pianist and Sture Johnson, baritone, also appeared on the program.

Board Members Elected

The directors elected for the next two years are as follows:

Mrs. E. J. Ottaway, Michigan; Mrs. J. A. Jardine, North Dakota; Mrs. Abbie L. Snoddy, Missouri; Mrs. Grace W. Mabce, California; Mrs. H. L. Miller, Wisconsin; Mrs. Edgar Stillman Kelley, Ohio; Julia Noyes, Maine; Mrs. Helen Smelling, Washington; Mrs. H. F. Hill, Tennessee; Mrs. T. C. Donovan, Pennsylvania; Julia Williams, New Jersey; Mrs. W. H. Raymond, Kentucky; Mrs. Henry Schurman, Indiana; Mrs. J. C. Byron, Maryland; Mrs. Shelton G. Dowell, Arizona; Mrs. O. F. Wadsworth, Montana; Mrs. George Hall, Rhode Island; Mrs. George S. Richards, Minnesota; Mrs. P. W. Chappell, Colorado; Mrs. F. L. Milliken, Massachusetts; Mrs. Carruth Jones, Louisiana; Mrs. Harry Bacher, Michigan; Mrs. Helen Harrison Mills, Illinois; Mrs. Grace Goddard, New York; Julia Fuqua, Virginia; Mrs. Lewis C. Lawson, Oklahoma; Mrs. J. F. Lyons, Texas; Mrs. Nellie May, Oregon; Mrs. Rufus N. Garrett, Arkansas; Mrs. John W. Wilson, New Mexico; Mrs. Cora Cox Lucas, South Carolina; Mrs. De Los Hill, Georgia; Mrs. Nell Johnson, Iowa; Mrs. Victor Hanson, Alabama; Mrs. I. H. Masters, Idaho; Mrs. C. G. Hiestand, Florida; Mrs. Archibald H. Cook, Connecticut; Mrs. E. E. Squiers, Nebraska; Mrs. Etta H. Morris, New York; Albert Hoxie, Pennsylvania; Mrs. T. J. Gilstrap, Kansas; Mrs. E. H. Cahill, New York; Florence Tobin, Alaska; Mrs. Monroe G. Cheney, Texas.

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CHICAGO

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Passed Away

George Maxwell

Music lovers in many lands heard with deep regret of the death of George Maxwell in Paris on June 28 after a brief illness. Mr. Maxwell sailed from New York on the Aquitania on May 6.

Born in Glasgow, Scotland, in 1864, Mr. Maxwell came to the United States in 1892 to open a New York branch for Boosey & Co. He was head of Boosey's until 1911, when, following the world premiere of Puccini's "The Girl of the Golden West" at the Metropolitan, he resigned to become managing director of G. Ricordi & Co., New York, the American branch of Puccini's publishers. This position Mr. Maxwell held until April 1, 1931, when he resigned to devote himself to his duties as director of foreign relations of the American Society of Composers, Authors and Publishers.

Mr. Maxwell was active in the music publishing field all his life, having acquired his early training at Paterson & Sons in Edinburgh, prior to his coming here. He was the friend of noted composers, among them Puccini, Zandonai, Montemezzi, Vittadini, Alfano in Italy, also many in England, France and the United States. His wholehearted championing of H. T. Burleigh was a fine act. It was he who was responsible for making the Burleigh Negro spiritual settings internationally known, as well as for publishing his too little known art-songs. As head of the New York Ricordi house he published the works of many other leading American composers.

In addition to all this he led the fight some seventeen years ago for the establishing of the American Society of Composers, Authors and Publishers, for the payment of royalties for performing rights of musical compositions. He was the society's first president from 1914 to 1923. Since then as a member of its board of directors, he had been an active worker in negotiations in Europe with the composers' societies of Germany, Italy, France, England, etc.

Championed Composers' Rights

Mr. Maxwell believed in the composer's receiving remuneration for his music under the law, in addition to such royalties as accrue from the sale of printed music. He was an uncompromising fighter, a devoted friend of the composer in his struggle for recognition and compensation. Thus he allowed nothing to influence him in his path. Toward the success of the American Society, which now disburses millions annually to its members, Mr. Maxwell was an ardent contributor.

His death takes from the musical scene a distinguished figure. I knew him for almost twenty years and found him at all times a warm and true friend. So did others who sought his counsel, whose music he published, whose interests he guarded.

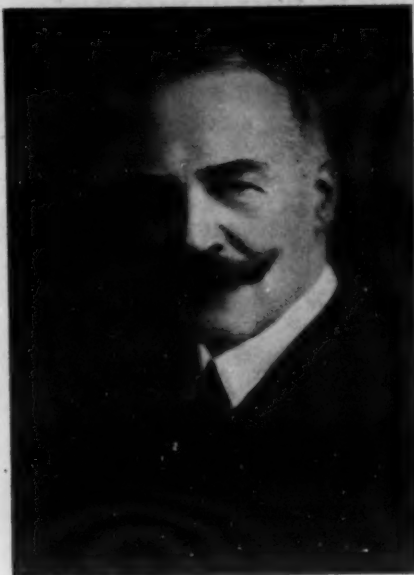
His place in the American Society will not be easily filled. For in addition to his skill as a negotiator and his command of three or four languages, Mr. Maxwell's reputation as a masterly tactician was known abroad as well as here.

The funeral services took place in Paris on July 1, attended by Alpi Jean-Bernard, director general of the French Composers' Society, and Dr. Hugo Bryk of the German Composers' Society. Mr. Maxwell, who was a son of the late Sir William Maxwell, is survived by his wife and daughter and a brother William Maxwell in New York; a brother John Maxwell in India and two sisters, Mrs. Adam Sinclair in Edinburgh and Mrs. Robert Webster in Glasgow.

A. WALTER KRAMER

Generoso James Reppuci

STAMFORD, CONN., July 10.—Generoso James Reppuci, a harpist who served the Union Army as an enter-



Mishkin

George Maxwell

tainer during the Civil War, died here on June 27 at the age of ninety-one. At one time he was leader of the New York Musicians' Union. Surviving is a daughter, Mrs. Michael W. Reppuci, of this city.

Roswell B. Burchard

PROVIDENCE, July 10.—Roswell B. Burchard, former lieutenant-governor of the State of Rhode Island, and for two terms speaker of the State House of Representatives, died in Jane Brown Memorial Hospital on June 22 in his seventy-first year.

Mr. Burchard was graduated from the College of the City of New York in 1880 and from Harvard Law School in 1903. He taught for three years in New York public schools. In 1897 he married Edith Russell Church, daughter of John Church, founder of the John Church Company, music publishers of Cincinnati, of which he was president for about seven years. Mr. Burchard was buried in the family plot at Little Compton, R. I., of which he was a resident.

Andreas Pavley

CHICAGO, June 26.—Andreas Pavley, dancer, fell to his death today from his room on the sixteenth floor of the McCormick Hotel. He was thirty-six years old.

Pavley won fame as a member of the Pavley-Oukrainsky ballet, in which he was associated with Serge Oukrainsky, a Russian nobleman. He and Oukrainsky were ballet masters of the Chicago Civic Opera from 1920 to 1922 and again during the season of 1924-25. He once was premier danseur in the Pavlova imperial ballet. Of Dutch parentage, Pavley was born in the Dutch East Indies, a member of a family of military men. His full name was Theodorus van Dorp de Weyer. He came to the United States ten years ago and was naturalized in 1928.

Dr. Emilio J. Sarlabous

Dr. Emilio J. Sarlabous, for many years throat specialist to opera stars, died at his New York home on June 13 at the age of sixty-two. Surviving are his widow, Marie Antoinette Sarlabous, and a daughter, Mrs. Joseph Fields. Mrs. Sarlabous is a playwright known professionally as Jean Bart. Mrs. Fields's husband is the son of Lew Fields, comedian.

Felix Michailovitch Blumenfeld

LONDON, July 1.—Felix Michailovitch Blumenfeld, Russian composer and conductor, died recently in Moscow at the age of sixty-eight. He was a pupil of Theodor Stein at the Petrograd Conservatory and later studied under Rimsky-Korsakoff. Beginning in 1885, Blumenfeld taught at the conservatory,

where he was later made a professor. He conducted at the Imperial Opera in the same city from 1898 to 1912. He composed works for orchestra and piano, chamber music and songs.

Regina Pinkert

MILAN, July 1.—The soprano, Regina Pinkert, died here on May 28. She was known to opera lovers in the United States through her appearances in coloratura roles at the Manhattan Opera House, New York, in 1906-1907. In 1908 she married Comm. Morotti in this city, which she had since made her home. She was born in Warsaw in 1869, and was encouraged to become a singer by Jean de Reszke. She appeared as Elvira in "Puritani" at the inauguration of the Manhattan Opera House on Dec. 3, 1906.

Additional Notices

Other deaths include:

Camillo Bonetti, in Milan; conductor of the Colon Opera, Buenos Aires (1909-1921).

Mary Josephine (Mrs. Henry L.) Sweinhart, in Washington; school music teacher.

Teresa Beatrice O'Hara, in Cleveland at the age of sixty-seven; writer of poems set to music.

Fredericka (Mrs. Adolph) Kuehn, in Poughkeepsie, N. Y., in her eighty-sixth year; organizer of the Germania Singing Society.

John G. Zabriskie, in Paterson, N. J., at the age of sixty-two; organist of St. Paul's Presbyterian Church and composer of operettas.

Sergeant James J. Lynch of Jackson Heights, L. I., in Brooklyn at the age of fifty; bandmaster of the old Sixty-ninth Regiment and Great War veteran with the 165th Regiment.

Mrs. S. Livingston Mather, in Cleveland; prominent in musical and artistic enterprises.

Charles R. Burnham, in Hartford, Conn.; bass and journalist, formerly member of the Metropolitan and Bostonian opera companies.

Louise Hannan, in Chicago; chairman of the Chicago meeting of the Music Supervisors' Conference in 1923 and school music supervisor for many years.

Albert T. Gardner, in Philadelphia at the age of seventy-three; organist of St. Matthew's Episcopal Church for fifty-four years, cellist and composer.

Dr. Willi Grotrian-Steinweg, in Berlin at the age of sixty-three; senior partner in the firm of piano manufacturers.

Ofelia Nieto, in Seville at the age of thirty-three; operatic soprano and sister of Angeles Ottein, soprano.

Pupils from Varkonyi Studios Heard in Steinway Hall

Piano pupils of Bela Varkonyi and vocal students of Louise Varkonyi appeared in concert in Steinway Hall on June 13. Ernő Stark, accompanied by Dr. Varkonyi at a second piano, gave a brilliant performance of Beethoven's Third Piano Concerto, and Rudolph Isken played with fine effect the Chopin-Liszt "Bacchanale." Younger pianists participating included Bella Barthé, John Martina and John Crymble.

Mildred Cozzone, Philippa Anuso, Dorothy Berger, Eleanor Bohling and Mary Harpootlian were the singers heard. In songs and arias each disclosed voices of excellent quality and sound musicianship. Andrew Brummer-Serly, violinist, a pupil of Eugene Simor, and Music Week gold medal winner, accompanied by Mr. Isken, gave an impressive reading of a movement from Beethoven's Sonata in F Major, Op. 24. Mme. Varkonyi was at the piano for the singers. Preceding the concert, elementary piano pupils were presented in a short recital.

EMMA THURSBY IS DEAD AT EIGHTY-SIX



Harwell-Evans Co.

Emma Cecilia Thursby, from a Photograph Taken at the Time of Her Concert Tours.

Emma Cecilia Thursby, one of America's most famous singers, and, fifty years ago, among the world's foremost concert sopranos, died at her home in New York on July 4. Miss Thursby had not been heard in public for nearly thirty years.

Miss Thursby was born in Brooklyn Feb. 21, 1845, the daughter of John Barnes and Jane Ann Bennet Thursby. She began singing at an early age and had her first lessons with Julius Meyer of Brooklyn and Achille Errani in New York. In 1873 she went to Milan, continuing her studies under the elder Lamperti and Sangiovanni. Returning to this country, she studied with Erminia Rudersdorf, the mother of Richard Mansfield, the famous actor.

The singer made her formal debut at a concert in Henry Ward Beecher's church in Brooklyn, in 1875. It was here that Maurice Strakosch, the brother-in-law and manager of Adelina Patti, heard her. Strakosch made her flattering offers both for concert and opera appearances. Miss Thursby accepted the former, but steadily declined the latter on account of a prejudice against the stage. She never appeared in opera at any time.

Toured Europe and Orient

P. S. Gilmore engaged her for his summer concerts in New York and in 1875, following this, she toured America under the Strakosch management.

After various tours both here and abroad, Miss Thursby forsook public appearances save for a tour of the Orient in 1903, and devoted her time to teaching. Among her most eminent pupils was Geraldine Farrar.

Following her retirement, Miss Thursby maintained a Friday salon in her home on Gramercy Park, which was frequented by many musicians of prominence. In spite of an attack of paralysis in 1924, she continued to attend concerts and opera.

Funeral services were conducted in the singer's New York home on the afternoon of July 7, by the Rev. Dr. J. Elmer Frasee of the Plymouth Church, Brooklyn, where she did her first singing. Surviving are a younger sister, Ina L. Thursby, who toured the world with the singer, and a brother, Louis I. Thursby, of Merritt, Fla.

Detroit Choir to Give Music by Rossini

DETROIT, July 10.—Rossini's "Stabat Mater" and other compositions in a less sober vein will be given next season by the Detroit Symphony Choir, which has specialized in performances of Bach's "St. Matthew Passion." The purpose of this plan, according to Victor Kolar, the choir's leader, is to extend activities beyond the field of the most serious music.

H. W.

DEGREES CONFERRED BY CINCINNATI CONSERVATORY

First Commencement Under Auspices of Institute of Fine Arts Is School's Sixty-fourth

CINCINNATI, July 10.—The first commencement exercises of the Cincinnati Conservatory of Music to be held under the auspices of the Cincinnati Institute of Fine Arts, and the sixty-fourth to be held by the school, took place at the Conservatory Auditorium on June 12.

Honorary degrees of Doctor of Pedagogy were conferred upon Thomas James Kelly, teacher of voice, who is in charge of the department of musicology at the Conservatory, as well as being lecturer in musical appreciation at the University of Cincinnati and conductor of the Orpheus Club, and upon John A. Hoffmann, teacher of voice at the Conservatory and conductor of the Conservatory of Music. The degrees were conferred by John J. Rowe, vice-president of the board of trustees.

The degree of Doctor of Music was received by C. Hugo Grimm. Degrees of Master of Music were conferred upon Charles Elliott Fouser and Charles Frank Stokes.

City Manager C. A. Dykstra gave the address of the evening, "The Artist as a Citizen." The procession used was especially composed by Mr. Grimm, and was the only music at the exercises.

S. T. WILSON

Frida Leider Makes Colon Debut as Leonore in "Fidelio"

Frida Leider made her South American debut on June 15 at the Colon in Buenos Aires as Leonore in "Fidelio." Mme. Leider, who also is to sing Isolde, Brünnhilde in the "Ring" cycle, Kundry in "Parsifal" and other roles at the Colon, was warmly received by the Argentine public.

Before sailing for South America, she appeared as guest at the Paris Opéra as Brünnhilde in "Götterdämmerung." Late in September, Mme. Leider will return to the United States to sing with the Chicago Civic Opera Company.

Kneisel Ensemble Gives Series of Summer Concerts

BLUE HILL, ME., July 10.—The Marianne Kneisel String Quartet, assisted by Frank Kneisel, violinist, will give a series of six concerts in Kneisel Hall on Friday evenings, beginning July 17.

The five artists will present programs in the Arts Building, Bar Harbor, on August 1 and 15. Other concerts scheduled for the Summer are two in Bangor, two in Rockland and one in Portland. The quartet consists of Miss Kneisel and Marie Van den Broeck, violins; Mary Lackland, viola, and Lillian Rehberg, cello.

Lisa Roma Engaged to Sing in "Mona Lisa" Under von Schillings



Lisa Roma, Soprano, on the Beach at Santa Monica, California

A re-engagement to sing in opera in Germany under the baton of Max von Schillings has been accepted by Lisa Roma, soprano. She has been engaged by von Schillings to sing in his opera "Mona Lisa" in Europe in the late summer.

This is Miss Roma's second engagement under this conductor, having appeared as Mimi in "Bohème" and Santuzza in "Cavalleria Rusticana" in Berlin under his baton.

Witherspoon and Johnson Appointed Music Chairmen for Chicago World's Fair

CHICAGO, July 10.—Herbert Witherspoon has been appointed chairman of the committee on music for the Chicago World's Fair to be held in 1933, with Herbert M. Johnson as associate. Mr. Witherspoon was recently appointed artistic director of the Chicago Civic Opera, and Mr. Johnson is business manager of that organization. Musical programs of a comprehensive character are already being discussed. It is planned to give representation to all Chicago musical organizations as well as those of other cities and foreign countries.

A. G.

Dr. George Lawrence Dwyer Passes Away

BOSTON, July 8.—Dr. George Lawrence Dwyer, tenor, choral conductor and voice teacher, of this city, died suddenly last Sunday night at the home of his mother in Manchester, Conn., where he had gone to spend the week-end. He was thirty-seven years of age. Dr. Dwyer was a graduate of Cornell and Harvard Universities, in addition to his concert work, he taught voice in Boston and in the summers in Munich and was director of the choir of the Church of the Holy Name, West Roxbury, Mass., and conductor of the Boston Choral Ensemble. He is survived by his mother and three brothers.

W. J. P.

Albert Spalding will open his 1931-32 season as soloist with the New York Philharmonic-Symphony under Erich Kleiber on Oct. 15 and 16 at Carnegie Hall, and on Oct. 18 in the Brooklyn Academy of Music.

BERLIN PHILHARMONIC PLANS TOUR OF U. S.

Noted Orchestra Under Furtwängler Said to Be Considering Six Weeks' Visit

Plans for a six weeks' tour of the United States next season by the Berlin Philharmonic Orchestra, under Wilhelm Furtwängler, have been announced in dispatches from Germany. The tour is intended as a celebration of the fiftieth anniversary of the orchestra's founding and also as a return of the New York Philharmonic-Symphony's European visit last year.

The management of the orchestra in a recent announcement to the press said that, in addition to inquiries from many countries of Europe and from South America, an invitation to make a six weeks' tour of North America had been received. The organization sponsoring the tour was not revealed. Nor could any confirmation be obtained from Paul Schwarz, German Consul in New York, or from other officials.

The Berlin Philharmonic is one of the outstanding European orchestras, and has won unusual critical tributes in recent visits to England, France, Holland and Switzerland.

OPERA IN CLEVELAND

Week of Outdoor Performances Will Bring Distinguished Singers

CLEVELAND, July 10.—A week of open-air opera at popular prices will begin in the new Municipal Stadium on the lake front on July 28. The series, given by the Cleveland Civic Summer Opera Company under the management of Guy Golterman, is being sponsored by the Press. Proceeds will be devoted to this paper's fund for needy children.

The engagement will open with "Aida." Other programs will be devoted to the music of "Carmen," "Cavalleria," "Gioconda," "The Bartered Bride" and "Meistersinger." Conductors are to be Dr. Howard Hanson, Carlo Peroni, Cesare Sodero and Paul Eisler.

Singers engaged for leading roles include Helen Gahagan, Anne Roselle, Elda Vettori, Alida Vane (American debut), Merle Alcock, Dreda Aves, Henrietta Wakefield, Coe Glade, Paul Alt-house, Ralph Errolle, Pasquale Ferrara, Michael Raggini, Pasquale Amato, Mario Cozzi, Greek Evans, Giuseppe Martino-Rossi, Foster Miller, Guido Guidi and James Wolfe.

A chorus of 300 local singers has been selected in auditions and trained by Giacomo Spadoni and Giuseppe Cesati. The ballet of Cleveland dancers will be directed by Rita de Leporte of the Metropolitan Opera Company. An orchestra of 100 players has been organized, with members of the Cleveland Orchestra as a nucleus.

"Merry Wives of Vienna," New Film Operetta, Given Successful American Premiere

A charming Viennese screen operetta, "The Merry Wives of Vienna," with music by Robert Stolz and scenario by Walter Reich, directed by Geza von Bolvary, was given its American premiere at the Little Carnegie Playhouse on July 9.

Written and directed by the authors of "Two Hearts in Waltz Time," it was accorded an enthusiastic reception. The music is catchy, lilting and tuneful, and it is to be regretted that there is not more of it.

The story is light and gay, depicting Viennese life of fifty years ago.

GANZ OPENS SERIES OF CHICAGO RECITALS

Summer Program Includes Compositions by Pianist—Choral List Given in Stadium

CHICAGO, July 10.—Rudolph Ganz gave the first of a series of summer recitals at the Punch and Judy Theatre on June 30, before a large audience. Mr. Ganz, despite the discomfort of terrific heat, was in splendid form and gave unmixed satisfaction by his incisive and authoritative presentation of a program including compositions of Chopin, Liszt and himself. Mr. Ganz's own compositions, Etude Caprice, "In May," "Pensive Spinner" and Scherzino, proved to be uniformly deft and entertaining. Their effectiveness is such that other pianists would be wise to investigate them.

A concert by the Choral Union of the Young People's Luther League, conducted by Dr. F. Melius Christian, and the Chicago Junior Choral Union, under Rev. Alvin Sniesrud, was given before an audience of 20,000 at the Chicago Stadium on June 21. Four thousand singers took part, the concert being the closing event of the convention of the Young People's Luther League.

Fanny Goldberg, a young pianist of excellent training, and Barbara Schiappacasse, a talented soprano, gave a joint recital in Kimball Hall on June 10.

Cave Thompson, blind pianist, gave a recital before a loyal following at the Playhouse on June 14. Mr. Thompson's seriousness and capability command respect. His audience was enthusiastic.

ALBERT GOLDBERG

Mary Lawrence Scores in "Traviata"

Mary Lawrence, coloratura soprano, who has been working with Frank La Forge, sang the title role in Verdi's "Traviata" with the Alvino Grand Opera Company at the Bronx Opera House on June 14. Her brilliant vocalism and appealing portrayal of Violetta brought her deserved salvos of applause.

Ugo Martinelli as Alfredo sang with sympathy and style and smoothly controlled tone. Others in the cast included Mary Duncan, Maria Halama, Jack Milford, Enrico Vesen, Milo Alberti, Ronald Portman and Albert Harold. With the exception of Mr. Martinelli, all the artists are pupils of Mr. La Forge. Luigi Lovreglio conducted.

Bimboni to Conduct Performances of Philadelphia Grand Opera

Alberto Bimboni will conduct several performances of the Philadelphia Grand Opera Company next season. Mr. Bimboni is the composer of the Indian opera "Winona," which had its premiere several years ago in Minneapolis and is at present completing another work. He is also active as conductor and for several seasons has been a member of the Curtis Institute of Music faculty.

Mr. Bimboni's first appearance with the company will be on Nov. 5, when he will conduct "Madame Butterfly," with Hizi Koyke in the title role.

Tokatyan Makes Successful Debut at Budapest Opera

Armand Tokatyan, tenor of the Metropolitan Opera, made a successful debut at the Budapest Opera on the evening of May 26, singing Canio in "Pagliacci" and Turiddu in "Cavalleria."

In the Studios

(Continued from page 28)

Emanuel Ondricek Holds Summer Violin Class at Manomet, Mass.

Emanuel Ondricek, violinist, and teacher, of New York and Boston, is holding his annual Summer master class at Manomet, Mass., from July 6 to September 7. This year's registration includes pupils from South America, Mexico, Colorado, Texas, New York and New England States.

Mr. Ondricek is the teacher of Ruth Posselt, who won the 1929 Schubert Memorial Prize and who has appeared twice as soloist with the New York Philharmonic-Symphony. She has just finished an extensive tour, playing in Providence, Philadelphia, Baltimore, Washington (soloist at the British Embassy), Atlanta, Nashville, Denver (where she appeared twice as soloist with the Denver Symphony) and Santa Barbara, Cal.

Mr. Ondricek's pupil, nine-year-old Frankie Zechino, is preparing for his debut in New York and Boston next season. Another member of the master class is Frances Henrickson, a thirteen-year-old violinist of promise.

Mrs. Harper's Singers in Concert

Edith Baxter Harper presented a group of her vocal students in an enjoyable program of solos and concerted numbers at her studio recently.

Arias by Charpentier, Bizet, Massenet and Ponchielli, skilfully interpreted by Mia K. Dohrman, Mrs. Herbert Ruckes, Gertrude Schneider and Agnes Ames, respectively. Interspersed were songs and duets by numerous American composers, sung by Kathryn Weaver, Mrs. Selman, Helen Pohlmeier, Marie Carbine, Mrs. Arthur Orr Coutts, Gertrude Callahan, Sophia Roosin, Betty Beebe, Marie Anzola.

G. Porter Smith Opens Barbizon-Plaza Studio

G. Porter Smith, a pupil of the late Leopold Auer, has established a studio in the Barbizon-Plaza, where he is teaching a number of violinists.

Paul Ehrlich, of Brooklyn, a pupil of Mr. Smith, won the gold medal of the New York State Federation of Music Clubs and the gold medal of the National Music League in recent contests.

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A Commencement Group at Peabody



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Faculty Members, Occupying the Last Three Rows, and This Year's Graduating Class of the Peabody Conservatory of Music in Baltimore. Those in the First Row of Instructors, from the Left, Are Katharine E. Lucke, Elizabeth McC. Woods, Clara Ascherfeld, George Castelle, Otto Ortmann (Director), Frank Bibb, Elizabeth Coulson, Pasquale Tallarico, Howard Thatcher and Edmund Ender. In the Second Row Are Laurence A. Petran, Frederick D. Weaver, Austin Conradi, Franz C. Bornschein, Gustav Strube, Alexander Sklarevski and Charles H. Bochau. The Top Row Shows Louis Cheslock, Bart Wirtz, Frank Gittelson, Louis Robert, Pietro Minetti, George Bolek and Orlando Appeda. The Three students in the Foreground Are Marie Hogan and Emerson Meyers, Winners of the Peabody Diploma in Piano, and Doris G. Wright, Who Received the Degree of Bachelor of Music

BALTIMORE, July 10.—With echoes of its June commencement exercises still in the air, the Peabody Conservatory of Music opened its Summer School on June 22 and will continue this branch of activities until Aug. 1, according to the schedule arranged by Otto Ortmann, director.

Frederick R. Huber is the manager of the Summer School, assisted by Lillian M. Coleman, who is in charge of enrollments. The teaching staff includes many members of the Winter School faculty, who are not only giving instruction in the various branches of study but will also be heard in recitals during the Summer term.

The Peabody Summer School coin-

cides with the Summer courses of the Johns Hopkins University, so that the students of one may take supplementary studies at the other. By special arrangement with the University, credits in certain branches may be offered for the Bachelor of Science degree.

Frank Bibb heads the voice department of the Summer School. The faculty also includes Austin Conradi and Pasquale Tallarico, of the piano faculty; Louis Robert, teacher of organ, and Frank Gittelson and J. C. van Hulsteyn, of the violin department. All courses and branches of study are taught. A series of interesting concerts will be given by the Summer school faculty.

Hilda Grace Gelling Pupil Wins Music Week Award

Among the winners in the recent New York Music Week contests was Ethel Kozcak, soprano, pupil of Hilda Grace Gelling. Miss Kozcak was gold medal winner in the Junior Voice Division on May 26 at Carnegie Chamber Music Hall and was presented with her gold medal at Carnegie Hall on June 11.

Blind Students Give Recital

Pupils of the New York Institute for the Education of the Blind were presented in recital at the school on June 12. Those participating were Ruth Johnson, soprano; Gertrude Musier and James Di Biase, pianists; Jarmilla Tetter and Frank Smith, organists; also Helen Lysak and Gretta Owen in vocal duets, and a toy orchestra conducted by George Simon.

Augette Forêt, American diseuse, who has been living in Paris for several years, was guest of honor at a tea at the American Women's Club there recently. She gave a talk on the Zuni Indians and chanted some of their native songs.

COMMENCEMENT CONCERT

New York College of Music Presents Artist-Pupils in Fine Program

The New York College of Music, Carl Hein and August Fraemcke, directors, held the commencement concert of its fifty-second season in the Town Hall on June 19. The musical program opened with compositions by Gluck and Durante played by an ensemble of fourteen young women students from the harp department, of which A. Francis Pinto is head. Hilda Fortuny played the first movement of Beethoven's C Major Piano Concerto, and John Bonanni the Allegro and Adagio from Bruch's G Minor Violin Concerto, both displaying excellent musicianship. Hanna Lefkowitz, pianist, performed brilliantly the first part of Rachmaninoff's Second Concerto, accompanied by her teacher, Mr. Fraemcke.

Winifred Welton, who possesses a lovely soprano voice, sang "Caro nome" from "Rigoletto," and Frank Fenwick, a pupil of William Ebann, next gave a masterly reading of the Allegro from Boccherini's Cello Concerto in B Flat Major. Thalia Cavadias played expressively a movement from Grieg's Piano Concerto, accompanied by Emelia Del Terzo. The final solo was the Allegro from Lalo's "Symphonie Espagnole," performed in splendid style by the gifted young violinist, Dorothy Zion. In conclusion an orchestra of seventy-three, under Mr. Ebann, gave the Adagio and Allegro from Haydn's Second Symphony.

An inspiring address was delivered by George Schmidt, Jr., a pioneer student of the college, after which Mr. Fraemcke made the awards.

Diplomas were presented to the following:

Dominic Joseph di Bernardo, Olga Canttratti, Bernhard Z. Eldam, Wanda R. Gille, Hanna Lefkowitz, Ruth Levinson, Mrs. Theresa Smith, Alice Spears, John Speciale, Emelia del Terzo and Othilie E. Tyndall.

The recipients of teacher's certificates were:

Lillian M. Aaron, Elizabeth Blewitt, Thalia Cavadias, Yolanda Greco, Hilda Fortuny, Solomon Frager, Leslie F. Hickey, Teofila Kelter, Anthony J. Messina, Anthony Parisi, Lavinia M. Quinn, Louise del Rossi, Tessie Rutkowitz, Herman Scherr, Jeanne Schwartz, Marion Seitz, Winifred Welton and Natalie Zurkitch.

Testimonials were also awarded thirty-five students.

Cornish School Gives Graduation Programs

SEATTLE, July 10.—The Cornish School, Nellie C. Cornish, director, held graduation recitals on June 9 and 10, and its commencement exercises on June 12. On the latter evening presentation of diplomas and certificates was made by Miss Cornish, and addresses were given by Dr. Francis Powers and Archibald S. Downey.

Dean Mundy, contralto, and the Krauss String Quartet gave a concert at the school on June 8. The Cornish Players, under the direction of Jean Mercier, performed Galsworthy's tragedy, "The Skin Game," on the evenings of June 4, 5 and 6.

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ST. LOUIS OPERA REACHES NEW PEAK

Attendance Records Broken
with Audience of
13,000

ST. LOUIS, July 10.—Attendance records were broken in the second week of the Municipal Opera in the Municipal Theatre, Forest Park, the attraction being "The Street Singer" with Queenie Smith. The peak was reached with an audience of 13,000. Three thousand persons stood during the performance, after the box office had closed at seven o'clock because there were no more tickets to sell.

"The Street Singer," with score by Jean Gilbert, Nicholas Kempner and S. Timberg, book by Cyrus Wood and Edgar Smith, and lyrics by Graham John, has dancing as an outstanding note. Miss Smith, Palmere Brandeaux and Doree Daudet, ballet master and mistress, Jack Good, Doris Patston and Jack Sheehan all had their share of success; but it was left for the chorus to stop the show in the opening act.

The production brought back Doris Patston and Jack Sheehan, favorites of last season. Other principals were Gladys Baxter, Hal Forde, Stephen Mills and Archie Leach. Gretchen Kimmel and June Smith, St. Louis girls, acquitted themselves finely as dancers.

Newcomers Join Cast

"Music in May" was given during the third week. The book of this Viennese work was adapted by Fannie Todd Mitchell, a former resident of St. Louis. The music is by Emile Berte and Maury Rubens. The latter, assistant conductor of the orchestra, led the performances.

There were two newcomers among the principals, Greta Alpeter and Edward Nell, Jr. Both made favorable impressions with their attractive voices and admirable interpretations. Gladys Baxter scored an emphatic success, and Clifford Newdahl came in for his share of honors. The cast was completed by Doris Patston, Stephen Mills, Jack Good, Archie Leach and Charles Chesney.

Felix Slatkin, fifteen-year-old St. Louis violinist, gave a recital in the Sheldon Memorial Auditorium for the benefit of the Community Music Schools Foundation. Nora Rife, harpist, took part, and Mrs. David Kriegshaber accompanied.

Recitals have been given by pupils of Margaret Chapman Byers, vocal teacher, Leo C. Miller and Ernest C. Krohn, pianists.

SUSAN L. COST

International Violin Trophy Founded in Memory of Ysaye

An international violin prize, to be called the Eugene Ysaye Trophy, will soon be opened for competition every two years, according to the last wishes of the late violinist, an Associated Press dispatch from Brussels announces. The competition will be open to all virtuosi under twenty-five years of age and the contest will be held in Brussels, Liège, Paris, London and Berlin.

Ysaye's Brussels studio, completely furnished, will be presented to the Ysaye Museum to be established at Liège, where the master was born.

A Famous Tenor Helps Make a Foursome



D. Scott Chisholm

John McCormack (Second from Right) Snapped on a California Golf Course with William Thorner, Voice Teacher and Two Champions of the Game, Arthur Clarkson (Left) and George Von Elm (Right)

IT'S always fair weather when California skies are smiling and good fellows get together on a crack golf course. John McCormack, prince of tenors, recently took occasion to engage in his favorite game with William Thorner, Arthur Clarkson and George

Von Elm. Mr. McCormack will make one of his rare radio appearances in the new all-star Packard Motors program over an NBC network on the evening of July 21, at 10.30 o'clock Eastern Daylight Time. The tenor will sing from Los Angeles.

OPEN CONTEST FOR PRIZE COMPOSITION

Music School Settlements to Award \$500 for Musical Work

An international competition for a prize of \$500, donated by Mrs. John Hubbard of Paris, is offered under the auspices of the Association of Music School Settlements of New York, for an unpublished composition.

The competition will close Dec. 1, 1931.

The award will be made by a committee of judges, which reserves the right to withhold the award in the event that no composition of sufficient worth or suitable character is submitted.

The work will be performed in New York in the spring of 1932 by the combined forces of the Associated Schools.

The following conditions will govern the contest:

Form, style and technical demands of the composition must be such as to make it suitable for performance by schools and amateur groups. The composer must bear in mind, however, the high level of capacity of such bodies today.

It is specified that the composition represent one of the following forms: a work for string orchestra; a choral work with string accompaniment, either for mixed adults, or children's voices, or women's chorus; a concerto for two pianos with accompaniment of string orchestra; a chamber-music work for strings or strings and piano; a singspiel, including dance and chorus, if desired, limited to not more than fifty minutes' time in production.

The prize winner cedes to the Association of Music School Settlements of New York the exclusive rights of performance, including broadcasting, for one year from date of award.

Manuscripts (full score) should be sent after Sept. 1 by registered mail, anonymously, but marked with a nom

de plume, and with the full name and address of the composer in a sealed envelope accompanying the music, to the Prize Composition Committee, New York Association of Music School Settlements, Room 328, Hotel Barbizon Plaza, New York. The committee includes Marion Rous, chairman; Melzar Chaffee, Hedi Katz, Hugo Kortschak and Janet D. Schenck.

German Film Operetta Is Shown in Cosmopolitan Theatre

As its second production at the Ufa Cosmopolitan Theatre the German film operetta, "Die drei von der Tankstelle," was shown on Thursday evening, June 18. The principals, Lilian Harvey, Willy Fritsch, Oskar Karlweis and Heinz Ruhmann, are all excellent, as is the production of Erich Pommer. Werner R. Heymann's music contains several attractive songs.

The Ufa seems to be setting a new standard in sound film operetta. As regards sound production, photography and general direction, as well as tunefulness and attractive plot, "Die drei von der Tankstelle" is really enjoyable entertainment. A.

Abas Succeeds Piaastro as Concertmaster in San Francisco

SAN FRANCISCO, July 10. — Nathan Abas, leader of the city's chamber music concerts for four years, has been appointed concertmaster of the San Francisco Symphony, to succeed Mishel Piaastro, who will take up the same post in the New York Philharmonic-Symphony this autumn.

H. M. R.

OPEN PARK SERIES IN PHILADELPHIA

Smallens Conducts First Concert in Robin Hood Dell

PHILADELPHIA, July 10.—With more than 7000 in the audience, despite unusually hot weather and the prospect of rain, the first concert of the Fairmount Park summer series by the Philadelphia Orchestra was given last night in Robin Hood Dell, the picturesque natural amphitheatre which last year was adapted for use as an outdoor auditorium.

Alexander Smallens, general musical director of the Dell concerts, led the Berlioz "Carneval Romain," Debussy's "Fetes" and "Nuages," the "Firebird" Suite of Stravinsky and Beethoven's Fifth Symphony.

Orchestra in Fine Fettle

The orchestra, of more than 100, was in fine fettle. The Berlioz work was colorfully played and the Debussy had unusual delicacy for an outdoor performance. Mr. Smallens and the orchestra gave outstanding readings of the Stravinsky and Beethoven works. The symphony in particular had potent emotional values.

After the concert a reception was tendered the conductor at Strawberry Mansion, one of the fine old colonial houses in the park, which this spring has been restored and furnished appropriately to its period.

Mr. Smallens will conduct until July 22, when he will act as guest conductor of the San Francisco Symphony for four programs. Other conductors of the season will be Willem van Hoogstraten, Fritz Reiner, Albert Coates and Eugene Ormandy.

W. R. MURPHY

Stokowski Brings Score of Janacek Opera for American Performance

Leopold Stokowski, who returned on the Europa on July 4, brought back with him the score of Leos Janacek's opera, "Aus einem Totenhaus" (From a Death House), which recently had its first Berlin performance. It is based on the celebrated novel by Dostoevsky.

Mr. Stokowski said that he was much interested in the work and that he hoped to see it performed as soon as he could arrange it, possibly in the autumn. He did not state whether the work would be given by the Philadelphia Grand Opera Company, of which he is a conductor.

Schipa May Portray Napoleon in Singing Film

Tito Schipa, who is now in South America, stated in an interview given in Montevideo on July 3, that he has received an offer to appear as Napoleon in a musical film to be made in the United States. The fee offered, the tenor said, is \$500,000.

"The Sackbut" to Be Published Quarterly

The Sackbut, edited by Ursula Greville in London, has announced that it will in future be published quarterly, in July, October, January and April. It has hitherto been a monthly publication.